


2005

Protestant's Guide To Catholic "Nonsense": A Performance Study And Analysis Of "Sister Mary Hubert"

Anita Endsley
University of Central Florida

 Part of the [Theatre and Performance Studies Commons](#)
Find similar works at: <https://stars.library.ucf.edu/etd>
University of Central Florida Libraries <http://library.ucf.edu>

This Masters Thesis (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations, 2004-2019 by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

STARS Citation

Endsley, Anita, "Protestant's Guide To Catholic "Nonsense": A Performance Study And Analysis Of "Sister Mary Hubert"" (2005). *Electronic Theses and Dissertations, 2004-2019*. 313.
<https://stars.library.ucf.edu/etd/313>

PROTESTANT'S GUIDE TO CATHOLIC "NUNSENSE"

A performance study and analysis of the role of "Sister Mary Hubert"

by

ANITA ANDERSON ENDSLEY
B.F.A. University of Central Florida, 2005

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts in Musical Theatre
in the Department of Theatre
in the College of Arts and Sciences
at the University of Central Florida
Orlando, Florida

Spring Term
2005

THESIS ROLE ABSTRACT:
SISTER MARY HUBERT IN DAN GOGGIN'S

NUNSENSE

Anita Endsley will portray the role of Sister Mary Hubert in the musical *Nunsense* at Seaside Music Theatre in Daytona Beach, Florida from October 28 through November 14, 2005.

This parody of convent life in crisis written by Dan Goggin provides a breadth of material for analysis of the genre of comedy as well as character analysis. Dissecting the comedy will be the foundation for character development. The popularity of this musical among Catholic and non-Catholic audiences have created a market that inspired the writer to extend this theme through five sequels. The commercial success of these musicals suggests a strong connection between the demands of the Catholic doctrine and its foundation for comic relief. A vast amount of research can be incorporated to assist in the analysis of comedy written into *Nunsense* against:

- The history of the life-religious and its evolution
- The cultural and historical Catholic idiom
- The Catholic and secular response to the material

The role of Sister Mary Hubert is defined as being second in command as well as her sarcastic references to herself as being “number two.” Throughout the script attention is drawn to the spiritual wisdom of Mary Hubert and the ability to keep Reverend Mother on a clear track of decision making when she begins to veer. Exploration of the Hubert's character reveals complex elements. Mixed within her deep-seated affection for and obedience to Reverend Mother, there is an ambitious and insubordinate politics dwelling beneath her skin to ascend to the position of Mother Superior. Supplemental research will reveal additional layers of exploration of Hubert's character. The script offers that Mary Hubert is the only nun in the “cast” who did not have any other aspirations as a child to be anything other than a nun. This intriguing aspect of her character will invite the research of the real-life struggles of each character as they pertain to their vows.

The title *Nunsense* alludes to “nonsense”. However ridiculous the plot of the musical is its twenty-two year-old humor continues to stem from a serious and life-

sacrificing religious doctrine. The challenge for this academician will be to find the connection between the doctrine and its humor. The challenge for this actor is to understand and connect with “why” the elements of the plot are so threatening to the “order” and portray the seriousness in the absurdity as the Sisters of Hoboken watch their circumstances crumble to restoration.

This thesis document is dedicated to the support and unending patience of my husband
Chris and my two children, Ellis and Matti.

YTWF

TABLE OF CONTENTS

LIST OF FIGURES	vi
LIST OF TABLES	vii
CHAPTER ONE INTRODUCTION	1
CHAPTER TWO	4
TEXTUAL HISTORY	4
CHAPTER THREE BIOGRAPHICAL ANALYSIS	16
CHAPTER FOUR SOCIAL, HISTORICAL, AND CULTURAL ANALYSIS	20
CHAPTER FIVE PRODUCTION HISTORY ANALYSIS	32
CHAPTER SIX CRITICAL ANALYSIS	55
CHAPTER SEVEN	58
MACRO SCRIPT ARISTOTILEAN ANALYSIS	58
Super Objective	58
Character Development	58
Plop Development	60
Conflict	62
Rising Action (Confrontation)	62
Culmination Denouement	64
Dramatic Convention	65
Diction	66
Script's Music	67
Use of Spectacle	67
MICRO SCRIPT ANALYSIS	69
Script Super Objective	69
Integration of Script and Score	70
Plot of Songs Only	74
MICRO SCORE ANALYSIS	80
Song Genres	83
Super Text Analysis	85
Incidental Music	106
MICRO character ANALYSIS SISTER MARY HUBERT	107
Situation	107
Predicament	109
Actions	110
Appearance	112
Center	113
Habitual Gestures	114
Temperament	114
Relationships	114
CHAPTER EIGHT CONCLUSION	117
CHAPTER NINE	121
Committee Chair Reports	121
Committee Member Evaluations	122
REFERENCES	123

LIST OF FIGURES

Figure 1: Nun Cards.....	9
Figure 2: 1986 Nunsense Poster Art	10
Figure 3: Nunsense II Poster Art	11
Figure 4: Nunsense II CD Cover	12
Figure 5: Nunsense Jamboree Poster Art.....	13
Figure 6: Nuncrackers Poster Art	14
Figure 7: 1986 Sheridan Square Playhouse	33
Figure 8: 1986 Boston Shakespeare Theatre	34
Figure 9: 187 Douglas Fairbanks Theater.....	35
Figure 10: 1987 Marines Memorial Theatre	36
Figure 11: 1987 Society Hill Playhouse	37
Figure 12: Australian Premiere	38
Figure 13: 1987 Fortune Theatre	39
Figure 14: 1988 Ford's Theatre	40
Figure 15: Olympia Theatre.....	41
Figure 16: 20th Anniversary Tour	42
Figure 17: 1998 National Tour	43
Figure 18: International Posters	44
Figure 19: Douglas Fairbanks Theater Playbill	45
Figure 20: 1985 Cherry Lane Theatre Set Design	46
Figure 21: 2004 Seaside Music Theater Set Design	47
Figure 22: 1986 Off-Broadway Production	48
Figure 23: 1986 Off-Broadway Production	49
Figure 24: 1986 Off-Broadway Production	50
Figure 25: 1986 Off-Broadway Production	51
Figure 26: Cherry Lane Theatre Seating Chart.....	52
Figure 27: Cherry Lane Theatre Floor Plan.....	53
Figure 28: Cherry Lane Theatre Lighting Grid.....	54

LIST OF TABLES

Table 1: Social, Historical and Cultural Script References	25
Table 2: Structure of Script and Score	76
Table 3: Sister Mary Hubert's Punch Line Structure.	111

CHAPTER ONE

INTRODUCTION

What do you get when you cross five nuns, 150 ecumenical references, and a pastiche of 20th century American music? Is it contemporary Mass? No, but it's of the same cloth. Is it something you would buy a ticket to? You should. Hundreds of thousands of theater-goers world-wide have bought tickets to see it since its opening in 1985. Does this sound like complete nonsense? Close...it's...Nunsense.

Nunsense, written and composed by Dan Goggin, is currently holding the record for off-Broadway's second-longest-running musical, behind The Fantasticks. It is a four-time winner of the 1986 Outer Critic's Circle Award for best musical, best book, best music, and best actress (Semina DeLaurentis for her performance of the role Amnesia). Stephen Holden of the New York Times describes the musical as "...a madcap revue that satirizes convent life with a hysterical anything-goes sense of fun" (6.01).

Not very often do we associate the men and women religious, committed to a lifetime of religious works, with an "anything-goes sense of fun." But it is exactly this cultural assumption of seriousness among Catholic institutions that the musical's writer sought to unravel when he created his first Nunsense idea - humorous "Nun" greeting cards featuring the ever-in-a-pickle Sister Mary Cardelia ("Card"-elia). The popularity of the cards and its heroine, without sacrilege, awakened Goggin to a greater "need" for Catholic humor. The need inspired Goggin to give Sister Mary Cardelia a mission field in which she could introduce the community outside her convent to five fantastic women who live monastic lives. The mission statement for the subsequent Catholic Nunsense is trumpeted in the opening number of the 1985 musical:

Some folks think of convents as the places where we pray.
But let us tell you convents are much more than that today.
We're dedicated people but we like to have our fun.
We're here tonight to share with you the humor of the Nun!
Nonsense is habit-forming, that's what people say.
We're here to prove that Nuns are fun perhaps a bit risqué!
We still wear our habits to retain our magic spell.
We're on our way to heaven but we're here to raise some hell. (5.14)

This is not the expected anthem of the life "religious."

Since its inception into Catholicism in the early 300s, Christian monasticism (a process in which people separate themselves from ordinary ways of living 1.18), cloistered the lives of men and women religious from the invasion and scrutiny of its culture. Its purpose was to create a secluded environment in which the members could "...follow the teachings of their religion as completely as possible." (1.18). Practitioners of monasticism were only known to outsiders by their missionary and church work. Their image was superior and untouchable. The entertainment industry continues to compound this image when portraying nuns and priests in rolls of hypocrisy and self-preservation through shows such as off-Broadway's Sister Mary Ignatius Explains It All for You, and Hollywood's contribution The Magdalene Sisters. In USA Today, Jack Curry applauds Goggin's reversal of the negative stereotype.

The Musical (Nonsense) certainly reverses the negative stereotypes perpetrated by the more highly acclaimed Sister Mary Ignatius Explains It All for You, Christopher Durang's scathing indictment of religious indoctrination. It's also more purely entertaining than Do Patent Leather

Shoes Really Reflect Up?, a recent Catholic School parody that wasn't as popular. (5.49)

Although Nunsense is described in Australia as being, "...silly, shallow, irrelevant, irreverent and whimsical [...]" (6.17), and in The Monitor as being, "[...]a frothy bit of musical that leaves no religious turn unstoned." (6.06), Goggin defied the odds in perspective and finance to help beat-back a negative image of "[...] the largest body of Christians in the world." (1.13) - the Roman Catholic Church. His experiences in Catholic school were not the scathing memories of his literary counterparts.

The horror stories you hear I never experienced. Even when we started the cards, we wanted something that would show the humor that some people didn't know. The five characters are based on nuns I knew. (3.02)

Goggin's "musical ministry" has evolved into an international mission field spanning 36 countries and 10 languages. In 1991, New York Times writer Patrick Pacheco reported that "...there are more than 300 productions playing globally, and the New York production has returned 700 percent profit on its modest \$150,000 capitalization." (5.35)

CHAPTER TWO

TEXTUAL HISTORY

The idea for the 1985 musical comedy Nunsense began in New York as a gag gift to its writer and composer, Dan Goggin. A friend sent a nun's habit to Goggin, "...the man who has everything" (2.01) for his birthday. Goggin's upstairs neighbor contributed a store mannequin to the gag on which he could outfit the habit. The mannequin became Sister Mary Mannequin and a popular conversation piece around the neighborhood.

While working with a photographer friend, Stephen Aucoin (1985 musical production photographer) on an industrial show, Dan suggested to the two of them make a funny greeting card featuring Sister Mary Mannequin. Once the project began, they discovered that they would need twelve different poses in order to market the cards. Sister Mary Mannequin could not change her expression to make the different cards interesting, so they had to recast. Enter friend Marilynn Farina. Soon Marilyn became the model, Sister Mary Cardelia ("Card"elia), for the line of greeting cards as well as the lead in the off-Broadway production in 1985.

The cards were a hit the first day they peddled them to New York City stationary shops with the first store ordering 30 dozen. Farina made guest appearances at trade shows, and for a Halloween card promotion Goggin wrote dialogue and a back story which became an even greater hit. From a \$3,000 investment the cards made \$100,000.

The first version of the musical was a revue called, Nunsense Story. The book was written by Steve Hayes and consisted of three nuns and two monks. Patrick Pacheco wrote in The New York Times:

The Nunsense Story[...] played the Duplex cabaret in Greenwich Village...after which Dan Goggin...went back to the drawing board and changed the cowls to wimples. “The problem,” he recalls, “was that the nuns were getting all the laughs. (5.35)

In 1983 the revue was booked to play at the Duplex for four days but was held over for 38 weeks. “Costs were covered but nobody was getting rich. Yet to his agent’s dismay, Mr. Goggin wouldn’t quit” (1.01).

Taking over the script, Goggin kept the character Sister Mary Cardelia, excommunicated the male clergy and added four other nuns who would strive to overcome an unusually absurd set of circumstances. “I remembered some people in New Jersey dying of botulism from canned vichyssoise soup in the ‘70s,” Mr. Goggin said (1.01). From this recollection came Nunsense and its workshop opening at the Baldwin Theatre in summer of 1985, followed by an off-Broadway opening at the Cherry Lane Theatre on December 12, 1985.

The audiences at the Cherry Lane were “enthusiastic”, but they were not big enough for the theatre to continue their contract with the company. Goggin raised funds to move to a busier location at the Sheridan Square Playhouse in 1986 and discovered that walk-up ticket sales and word-of-mouth kept the cast playing to full houses. That same year the show received four Outer Critic’s Circle Awards for best musical, book, music, and actress (Semina De Laurentis). The musical moved to the Douglas Fairbanks Theatre where it played until it closed after 3,672 performances on October 16, 1994. Now licensed professional and amateur theatres world wide, Goggin had reaped \$7 million dollars on a \$61,000 dollar investment.

As the decade that past, Nunsense changed during its initial run. Reverend Mother's name changed from Mary Cardelia to Mary Regina. Two songs were deleted from the show, "Baking with the BVM" and "One Last Hope". Goggin also edits the script when it crosses the line of offense for various regions of America. Jack Curry wrote in USA Today:

Goggin is willing to amend the script to suit local sensibilities. Most Catholics find nothing objectionable about Nunsense's loving and knowing humor, but when concerns are voiced, (Goggin) listens. "The only thing that bothered the archbishop's office in Cleveland was the fact that the Mother Superior fell on the floor when she got stoned," he recalls. "Not that she got stoned, but that she fell on the floor. So we had her fall on the bed, and everything was fine (5.49).

He also allows the licensed theater to change the location of the convent and the regional humor within the script to suit the countries demographics.

The overwhelming popularity of the show and its press in the Hollywood Reporter garnered the attention of Hollywood. Goggin was approached about turning the off-Broadway hit into a movie. Chris Chase wrote in the Daily News:

Goggin said okay, "But I've never written a movie synopsis before, so if it needs to be changed for form, feel free. Well, it came back, and they had first-graders in the bathroom selling birth-control pills, and I thought, 'See, that's what I was afraid was going to happen.'"[...] So present plans are for 'Nunsense', the movie, to be low-budget independent feature produced by a Goggin friend. When Goggin told his agents the way he wanted to go, they didn't even argue. They said, "You've broken every rule so far, there's no reason to stop now" (5.38).

The video production of Nunsense aired on television in 1994 and was released on video September 3, 1997 and on DVD August 12, 1998.

Goggin parlayed the lives of his five heroines of the Little Sisters of Hoboken into five sequels:

Nunsense II: The Second Coming

Date Opened	July 1993
Location	Western Michigan Playhouse
TV/VHS/DVD	1994/1997/1998

Nunsense III: The Jamboree

Date Opened	December 1996
Location	Chanhassen Dinner Theatre (Minnesota)
TV/VHS/DVD	1998/2003/2003

Nuncrackers

Date Opened	November 2001
Location	Chanhassen Fireside Theatre
TV/VHS/DVD	2001/2003/2004
Awards	Emmy Nomination

Nunsense A-Men!

Date Opened	June 1998
Location	47 th Street Theatre

Meshuggah-Nuns!

Date Premiered	October 2002
Location	Chanhassen Dinner Theatre

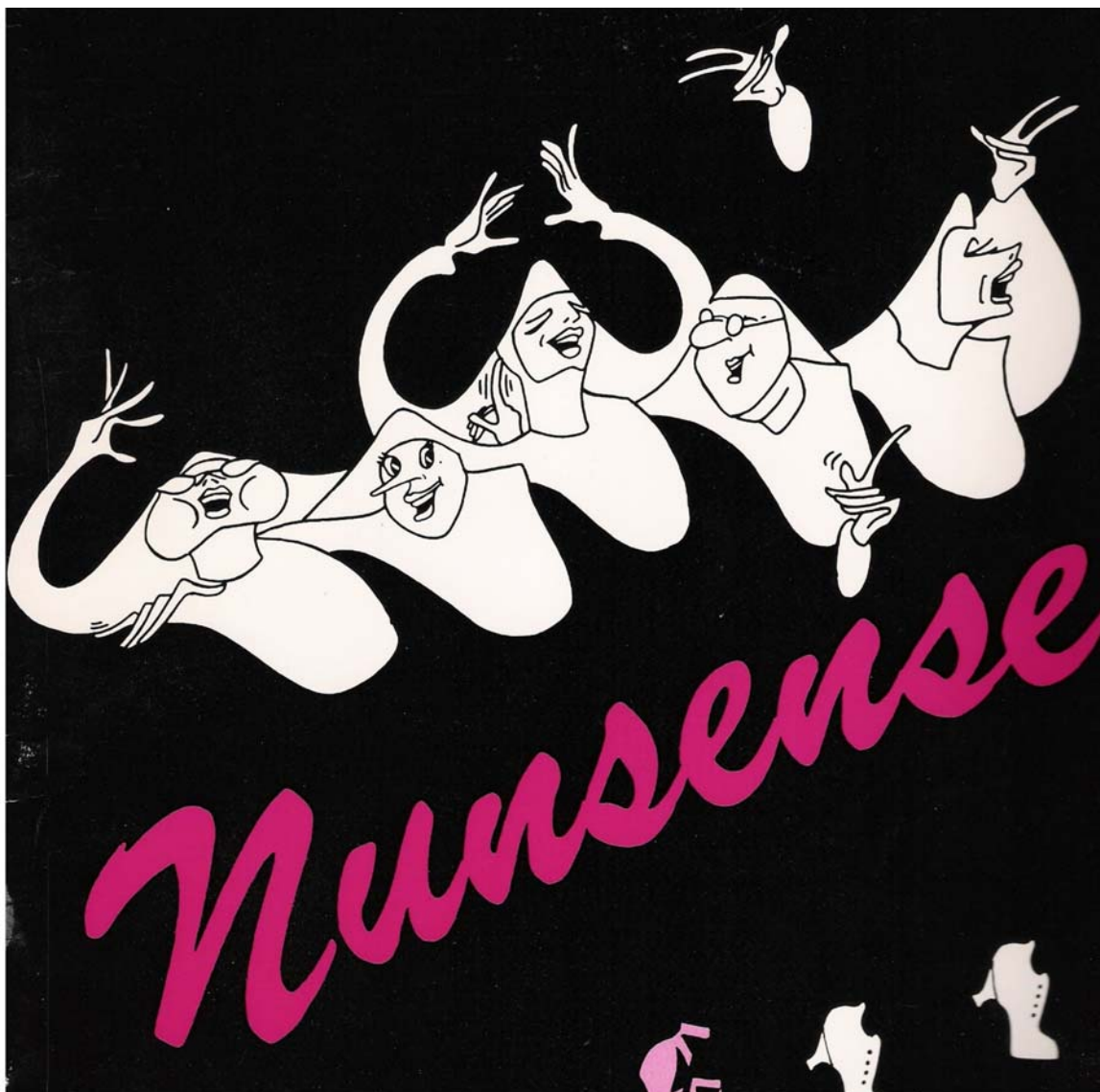
In 2004, Goggin swore that Messhugah- Nuns would be his last nun-themed work, but he was quick to say, “That’s what I always say” (1.0). The news bulletin on the official internet website for the Nunsense Corporation states:

[...] Dan Goggin’s agent, Mitch Douglas of I.C.M. has talked him into one more show in the “Nunsense” series. It’s titled “NUNSATIONS: The Nunsense Vegas Revue.” The plot revolves around the fact that the Sisters have been talked into putting on a show in a Las Vegas Showroom. The show will have its World Premiere on March 4, 2005 at the Chanhassen Theatre in Minneapolis. The show features songs including, “Life is a Game of Chance,” “Why Sing a Ballad When you Can Belt a Showtune?” “That’s Black and White with her Money on Red?” and “from Vaudeville to Vegas” (Nun News website).



Text History: Nun Cards 2.03

Figure 1: Nun Cards



Test History: 1985 Nunsense Art

2.04

Figure 2: 1986 Nunsense Poster Art

ON STAGE


SEVEN ANGELS THEATRE

Nunsense II[®]

The second coming...



LICENSING: TAMS WITMARK (212) 688-2525

ORIGINAL CAST RECORDING ON  RECORDS, CD's & CASSETTES

2.06

Figure 3: Nunsense II Poster Art



Figure 4: Nonsense II CD Cover

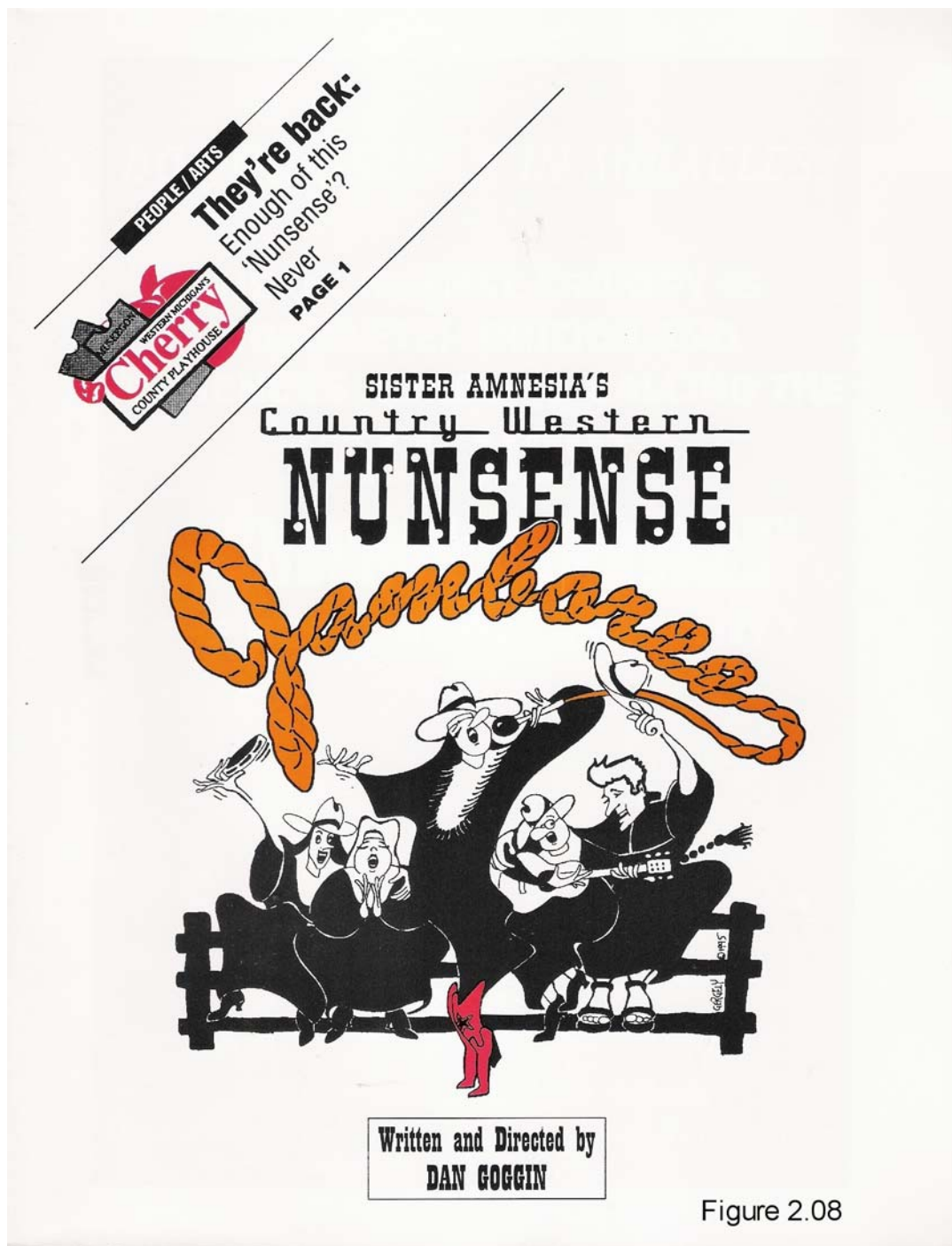


Figure 2.08

Figure 5: Nunsense Jamboree Poster Art

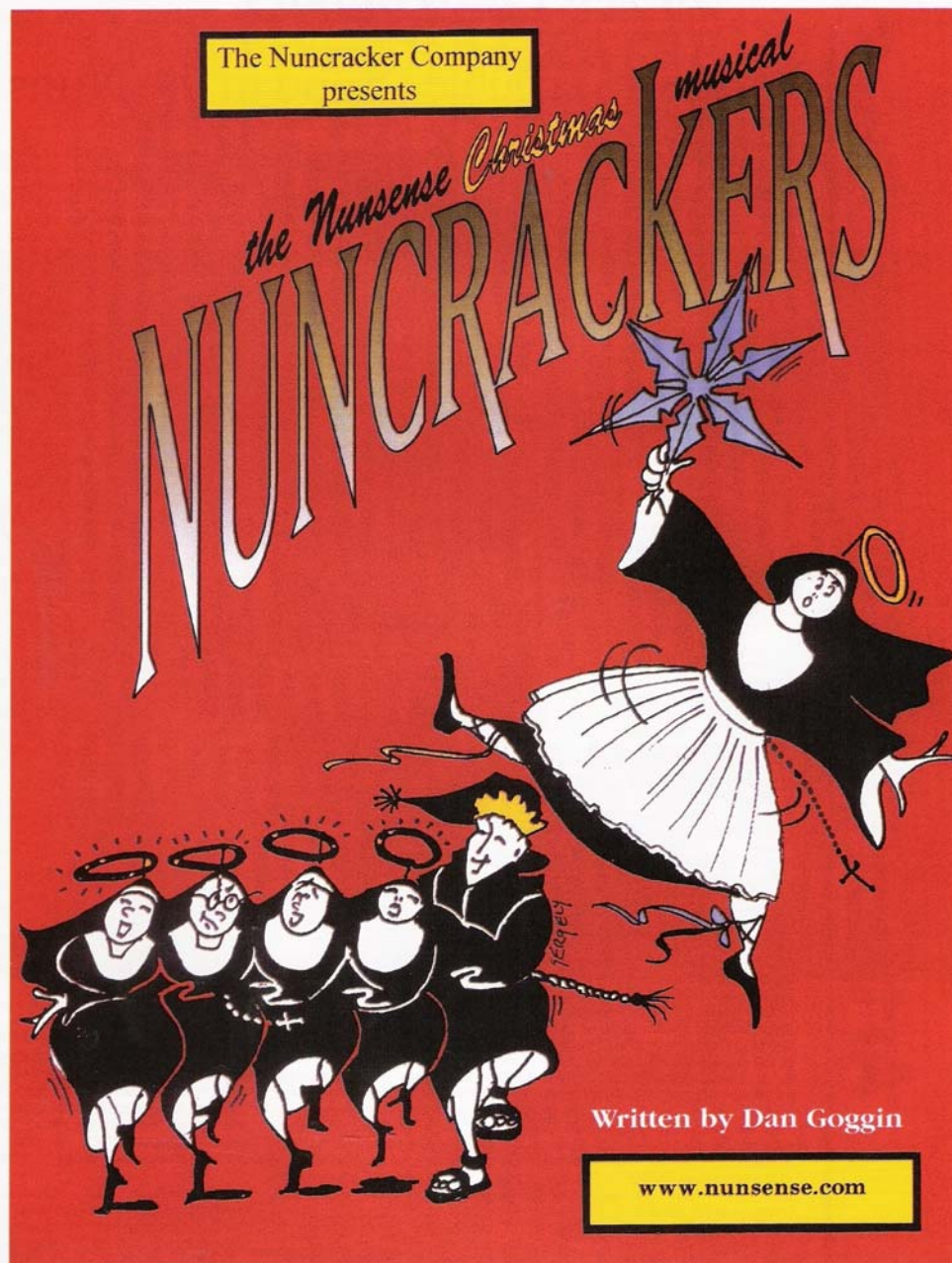


Figure 2.09

Figure 6: Nuncrackers Poster Art

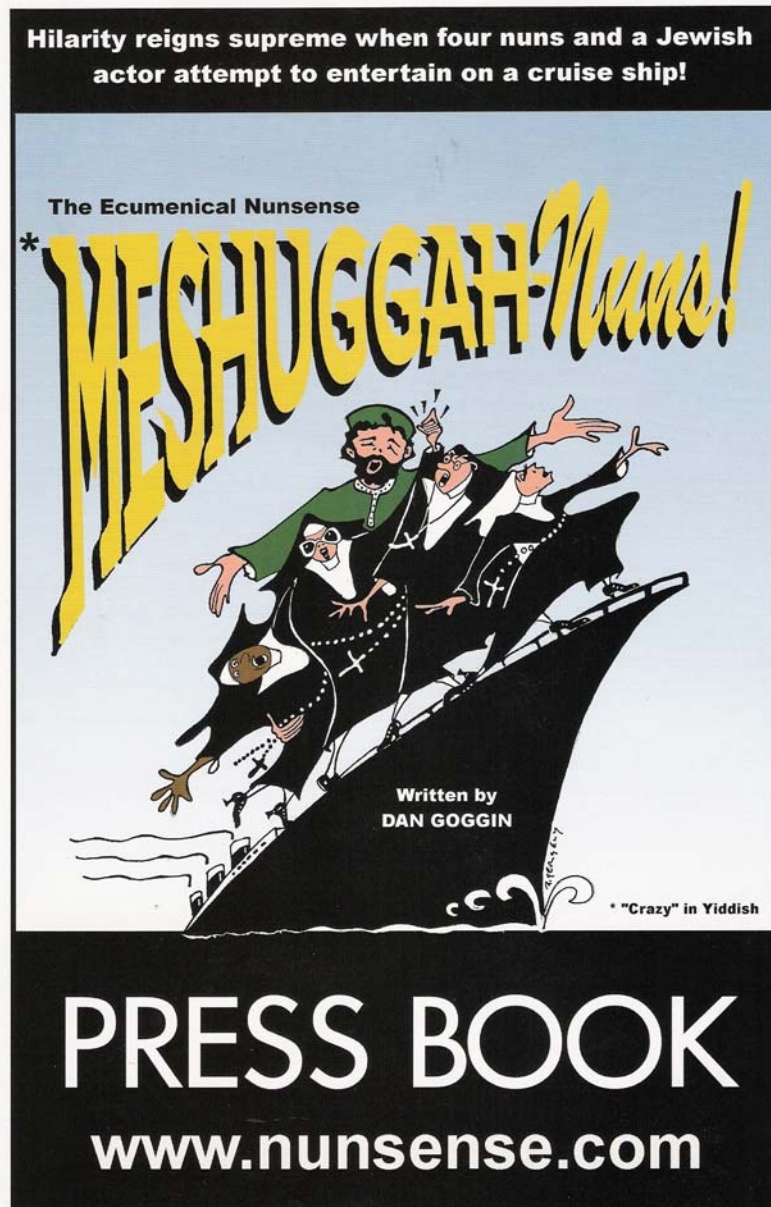


Figure 2.11

Figure 7: Meshuggah-Nuns! Poster Art

CHAPTER THREE

BIOGRAPHICAL ANALYSIS



Daniel Goggin was born in Alma, Michigan population just under 10,000 people, is 138.55 miles northwest of Detroit. Goggin describes it as a “terrific little town” (3.02) that gave him a lot of his fundamental values:

Home actually was very comfortable and pleasant. His late father, Edward, was a successful attorney and his mother, Gretchen, is a retired teacher. While no one in his family was in theater, Goggin thinks his father was a great performer and his brother is carrying on the tradition. ‘My father was a very dramatic trial lawyer,’ he said. ‘Maybe some of that rubbed off on my brother and me (3.03).

Goggin attended catholic grade school through 6th grade and was taught by Marywood Dominican Sisters. He has fond memories of his Catholic education.

My experience with nuns has always been fantastic,’ explained Goggin,... ‘There was a pinball machine in the basement of the convent and Sister Mary Rita let us come over on weekends and she played the machine with us.’ He said. ‘Another of the Sisters used to go ice skating with us. Sister Anna Cleta was an artist. She used to make rosaries for poor people. Every character (in ‘Nunsense’) is based on a nun that I knew (3.01).

Goggin was deeply rooted in his Catholic faith and developed a desire to enter the priesthood. He transferred to Sacred heart Seminary in Detroit but discovered that the 2,000 member student population of the school was more than he could handle at

fourteen. He states that, “There were 2,000 students there, some of them street-wise Detroit kids, and I was just overwhelmed” (3.03). Goggin returned to Alma to finish high school, then on to Manhattan School of Music for College.

During his college years, Goggin attended summer school at the University of Michigan. His voice coach said, “It’s apparent to all of us you only really work when there’s a reason – like test or a concert. We think you should go to New York and try to work” (3.01). Back in New York he joined the Broadway production of Luther starring Albert Finney within three weeks. Ironically, a portion of the play is set in the convent of the Augustinian Order of Eremites at Erfurt.

After Luther closed March 28, 1964, Goggin had to fight to get work. He toured five years in the ‘60s with a folk-singing duo called The Saxons. His singing partner was another singer from Luther and Goggin said, “It was the time of the coffee-house popularity and folk craze and we played a lot of those places doing baroque music, but mostly humorous stuff” (3.03). Goggin began writing music and wrote music for, and appeared in the musical Hark. He continued to write music and wrote music for industrials, revues, and the incidental music for the 1976 Broadway musical, Legend.

It was during an industrial show that Goggin and friend Stephen Aucoin joked about making a line of greeting cards featuring Sister Mary Mannequin, a composite gag gift given to him by friends. Due to his terrific sense of humor and affection for the men and women religious that he grew up with, Goggin stumbled on a fantastic and rare combination of sacred humor.

“One of the reasons I wanted to do Nunsense,” he recalled, “is that I had always had a good experienced with nuns. My strong feeling was, ‘This is what they’re really like, if you want to know. And the nuns who come to

see it are so pleased with it. They're really happy to send other people to see it'" (3.01).

From the cards developed a revue called, The Nunsense Story. From the revue developed the musical, Nunsense.

The Catholic and non-Catholic community, alike, marvel at how delicately Goggin's Nunsense scripts walk the sometimes tenuous line between show biz humor and ridicule. Goggin says staunchly:

There are limits [...] I'd never be disrespectful to the habit. I've heard real nuns swear, but I wouldn't put that in the play. I don't allow them to smoke or drink or to sit there and pull their robes above their knees seductively. Real nuns wouldn't do that (5.46).

Goggin's respect for the religious life keeps his material appealing and the large populace within the Catholic religion keeps the material selling worldwide. Catholics make up, "nearly a fifth of the world's population" (1.13), totaling around one billion people. Just within the Catholic denomination, Goggin has tapped into a very large market.

To date, 'Nunsense' and its sequels have grossed \$300 million in ticket sales world-wide and earned Mr. Goggin some \$7 million [...] "To be successful is not an accident," says Jed Bernstein, president of the League of American Theatres and Producers. "It's a rare and significant achievement in the business of theater" (1.01).

In addition to ticket sales, Goggin sells merchandise associated with his nun-themed shows through a company called Nunstuff, Inc. Proof that Goggin recognizes the fluffiness of his musicals in choice of company names for the show merchandise, his selection their merchandise is this corporate phenomenon too seriously. Gwendolyn

Bounds points out in the Wall Street Journal, “Still, even Mr. Goggin doesn’t expect his nuns’ good fortune to last an eternity: The name of his company is TTM&R Inc. It stands for Take the Money and Run” (1.01).

Goggin is still a devout Catholic who still seems to be drawn to the goals within vocation of the priesthood. He spoke of his faith in the National Catholic News Service, “I really enjoy going to Mass, especially during the week. It’s a very peaceful wonderful experience. [...] I couldn’t get along without those times, they’re so peaceful and I feel sorry for those people who have given it up” (5.44). Goggin was moved when a sister-friend compared his efforts in Nunsense to the work of the priest hood:

In one of her letters to me, Sister Vincent told me how wonderful it was that I accomplishing in my work something that I would have been doing as a priest – promoting a positive attitude about religion [...] I feel good about that (3.03).

CHAPTER FOUR

SOCIAL, HISTORICAL, AND CULTURAL ANALYSIS

Throughout history, the Catholic Church has been a driving force in education in remote areas and in the inspiration for great works of art and architecture. During the Middle Ages, the Catholic church had great political power in Western Europe. It was significant in spreading the gospel and European culture to Africa, Asia, and the Americas during the 1500s and 1600s. Catholicism continues to grow and influence cultures world wide:

The Roman Catholic Church is the largest body of Christians in the world.

It has about 1 billion members – nearly a fifth of the world’s population.

Roman Catholics are most heavily concentrated in Europe, North America, and South America. But the percentage of the Catholic population in both Africa and Asia is growing (1.13).

A group of Roman Catholics within a church body are members of a parish which is led by a priest. The Pope is the head of the Roman Catholic Church and resides at the Vatican. The hierarchy is scriptural (based if biblical text):

Catholics believe the Pope is Christ’s representative on earth and a successor of Saint Peter, who is regarded as the first pope. They believe that the pope is *infallible* (free from error) when he formally defines matters of faith and morals (rights established during Vatican I). The Pope is aided in governing the church by *cardinals* and the *Roman Curia*...Cardinals are bishops chosen by the pope to be his main

advisers[...] They hold highest rank below the pope, and have the responsibility of electing anew pope after a reigning pope dies or resigns (1.13).

Regions of the Catholic community are divided into dioceses which are governed by bishops. Churches in each diocese are called parishes. The Bishop appoints the priests of the parishes within his diocese and oversees the religious institutions (societies of Catholic men and women) as well.

The first ecumenical council met in 325 to establish a formal statement of belief called the Nicene Creed to exclude paganism:

We believe in one God the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made.

For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man.

For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the

Father. He will come again in glory to judge the living and the dead,
and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son. With the Father and the Son
he is worshiped and glorified. He has spoken through the Prophets.

We believe in one holy catholic and apostolic Church.

We acknowledge one baptism for the forgiveness of sins.

We look for the resurrection of the dead, and the life of the world to come.

Amen (5.71).

“Religious” is the name given to men and women who dedicate their lives to prayer and service to God in a community separate from their culture. Members usually live in a community called an order which is governed by a rule (a program of living). Men and women religious are traditionally called nuns, monks, sister, priest, and brother and their lives are categorized as being monastic which dates back centuries and is also recognized in eastern religions. Nancy Auer Falk, a professor of Religion at Western Michigan University writes:

Christian monasticism began in Egypt about A.D. 217, when Saint Anthony of Thebes went alone into the desert to lead a holy life. Others soon followed. In early 300s, Saint Pacomius, another desert holy man, gathered some of these hermits into monasteries (1.18).

Early Christians chose to leave their families to live in seclusion in the deserts of Egypt, Syria, Palestine, and Europe. “Eventually, all came to called monks or nuns” (1.14).

Monasticism comes from the Greek word monos which means alone. Names of major orders include Benedictines, Carmelites, Dominicans, Franciscans, and Jesuits.

Cloistered Catholic monasticism, or “contemplative religious,” is a life dedicated to prayer and meditation. Uncloistered monasticism, “active religious,” includes work in education, medicine, nursing, and the mission field. A monastic life requires years of preparation. Dr. Anne Carr, professor of theology at the University of Chicago Divinity School defines the beginning stages of monasticism, “When a woman enters an order, she begins a period spiritual training called a novitiate [...] she becomes acquainted with obligations of religious life (1.15).” After the novitiate years, the woman takes her first vows called simple vows to become a sister. A few years later she takes her final vows called solemn vows to become a nun. Dr. Nancy Falk states:

In addition to following a rule, Christian monks and nuns take three vows – *poverty, chastity, and obedience*. The vow of poverty requires a person to own any private possessions. The vow of chastity obligates a monk or nun to have no sexual relations. The vow of obedience requires a person to always follow the decisions of the leader of the monastic community (1.18).

The Benedictine rule influenced the rule of many later orders by establishing a “moderate and humane” standard of living for its followers. Each order has control over its “rule.” Vatican II, the sessions of the ecumenical council from 1962-1964, established dynamic reform in the way the church related to its modern community. The council issued 16 documents, “four constitutions, three declarations, and nine decrees.” The four constitutions called for:

- Mass in the native language of its congregation instead of Latin

- The church teaching and living from a Biblical perspective
- Lay people having responsibility and rights within the church
- The church operating in conjunction with modern culture instead being void of its influence. *This included modifying the attire of nuns if it hindered the relationship between the religious and their community.*

After Vatican II, missionary influence in foreign lands increased. Catholic education (primary, secondary and higher education) spread across America. Dr. Robert Imbelli, director of Cistercian Studies at Western Michigan University validates Catholicism gaining political influence:

Catholics became a powerful political factor, especially in such large cities as Boston, Chicago, and New York. The election in 1960 of John F. Kennedy, a Catholic, as President symbolized the final assimilation of the church into American Society (1.13).

Table 1: Social, Historical and Cultural Script References

#	Reference	Page #	
4.01	<i>Little Sisters of Hoboken</i>	15	Founded in the seventh century by Saint Wilfred, a bishop of England. He established the first convent and school known as the Wilfrid Academy. Many years later a small group of pioneering sisters set out for America to establish a motherhouse in Cleveland but they got off the plane in Newark by mistake and established the motherhouse in Hoboken, NJ and elected to change the name to the Little Sister of Hoboken. Today the order has both nuns and brothers and they operate Mount Saint Helen's School in Hoboken.
4.02	Mount Saint Helen		A volcano that resides in Washington state first erupted on May 1980 October 2004 eruption crises
4.03	Veni Creator		"Gregorian Chant"...takes this name from Pope Gregory I, who led the Roman church from 590 to 604. As far as can be determined Gregory did not actually compose any of the music.
4.0	Crucifix	16	A cross with the body of Jesus on it symbolizing the God's atonement of the sins of mankind by the sacrifice of a spotless, first-born male (his son Jesus) through the customary practice crucifixion; being nailed to the cross and left to die.
4.06	Novice	17	A person who is not yet a monk or a nun, but is in a period of trial and preparation.
4.08	Famous Saint Names – Names of Sisters		<div> <u>Sisters</u> Mary-myrre (perfume) Hubert-bright mind Leo-lion Robert-shinning with fame Anne-gracious one Paul-little </div> <div> <u>Saints</u> Christopher-Christ-bearer Agnes-pure one Anthony-inestimable Bernadette-brave as a bear Catherine-pure one Lucy-bringer of light Thomas-a twin </div>
4.09	Traditional Habit (tunic, scapular, wimple, guimpe, veil)		The dress or costume of persons belonging to a religious order. Monks and nuns sometimes wear habits.
4.10	The Last Supper	18	The supper of Jesus and His disciples on the evening before He was betrayed and crucified; Lord's Supper (in the Bible, Matthew 26:20-29). According to the Bible the sacrament of the Eucharist was instituted at the Last Supper (I Corinthians 11:24-25).
4.11	Convent		A residence of religious community, esp. of women. (Webster "Convent") A group of nuns or other persons dedicated to a religious life, living together according to fixed rules and under religious vows. A convent is in the charge of a superior
4.12	<i>Maryknolls (cut-throats)</i>		Founded in 1912 in Maryknoll, New York they were the first congregation of Catholic religious women in the United States founded for foreign mission work.
4.14	Saint Catherine of Siena		1347-1380 Patron Saint of fire prevention
	<i>Saint Thomas Aquinas</i>		1226-1274

4.15	(in drag)		He was canonized in 1323 as Doctor of the Church by Pope Pius V. Feast Day: January 28
4.16	Mary Cardelia (Rev. Mother's name in 1985 version)		The name "Card"-elia is a fictitious name created as a reference to the comical greeting cards that inspired the writing of <u>Nunsense</u> .
4.17	Beta-Max humor vs. Giant Flat screen TV		The Sony Betamax System, launched in 1975, was based on the pre-existing professional Sony U-matic-system...Although Betamax was reasonably successful at first, its popularity waned and VHS was adopted as the world standard.
4.18	Ave Maria	19	"Hail Mary" the first words of prayer.
4.19	Missionary		A person sent out to perform a special duty of spreading its religion or to perform a special service, esp. in a foreign land.
4.20	Imbroglio		An involved and confusing situation.
4.21	Leper colony	20	A community of people suffering from a progressive infectious disease of the skin, flesh and nerves characterized by ulcers, white scaly scabs, and deformities who live in a territory ruled by a distant state.
4.22	Southern France		Though rich in Christian history, France is one of the neediest of all mission fields today. Much of the nation professes to be Christian, but only a small percentage of both Catholics and Protestants are true believers. France's total evangelical community could fit into the Rose Bowl in Pasadena!
4.23	Quarantine		Any isolation imposed to keep contagious diseases from spreading.
4.24	Unclean		Uncleanness is a state of being. The leper was compelled to announce his uncleanness wherever he went; however, even here there is a religious overtone, in that his uncleanness was ritual...in the religio-cultic sense is a technical term denoting a state of being ceremonially unfit.
4.25	Hottentots	21	A member of a nomadic tribe people of south West Africa.
4.26	Zulus		A member of a people living in South West Africa.
4.27	Ubangis		A female member of the Sara, an African Negro tribe near the Ubangi River in the Central African Republic. Many of the Ubangis wear flat wooden disks in their pierced lips.
4.28	Swazi		A native or inhabitant of Swaziland, a country in southeastern Africa, especially one of a Bantu people of Zulu origin. Ex. The Swazis are a Zulu offshoot who settled in their present country just over a hundred years ago
4.29	Bushmen		Ones who live in the Australian bush
4.30	Pygmies		A member of any of several races of small African or Asian peoples.
4.31	Watusis		A member of a people of central Africa, originally from Ethiopia, many of the men of which are over seven feet tall.
4.32	Protestants		A member of any one of certain Christian churches not governed by the Roman Catholic Church or the Eastern Church, such as those that split off from the Roman Catholic Church during the Reformation of the 1500's or developed thereafter. Lutherans, Baptists, Presbyterians, Methodists, Unitarians, Quakers, and many other are Protestants.
4.33	Mon Dieu	22	French for "my God"
4.34	Franciscans	23	Of Saint Francis of Assisi or the religious order founded by him in 1209.
4.35	Order		Belonging to an order of monks, nuns, friars, or the like.
4.36	The Novitiate		The period of trial and preparation of a novice in a religious order.

4.37	Saint Christopher Why is he no longer a saint?	24	Patron Saint of travelers and is invoked against storms, plagues etc. Former Feast Day: July 25 Christopher was dropped from the universal calendar after it was determined they his basis was mostly in legend.
4.38	Benedicte – Dominus	26	Blessed - Clergyman
4.40	Tour Jete		This is a corruption of term “grand Jete desks en torment” It is a high jump that turns where the legs are thrown at a 90 degree angle.
4.41	Plie		Foundational ballet step that is a bending of the knees.
4.42	Nun’s Vows	27	<u>Vow of Poverty</u> -requires the individuals or the group to not own anything. <u>Vow of Chastity</u> -requires members to remain sexually chaste. <u>Obedience</u> -requires the members fully submit to the authority and leadership of the order and Catholic church.
4.45	Verse? “She who exalts herself shall be humbled, and she Who humbles herself shall be exalted	28	Luke 14:11 (NIV) “For everyone who exalts himself shall be humbled, and he who humbles himself will be exalted.”
4.46	Bishop (kissing his ring)		Display of affection and respect to the regional authority.
4.47	Verse? “The least are often those that are the blest”		Matthew 20:16 “So the last will be first, and the first will be last.” Luke 9:48 “The he said to them, ‘Whoever welcomes this little child in my name welcomes me; and whoever welcomes me welcomes the one who sent me. For he who is last among you all – he is the greatest.’”
4.48	“Smile Baby” “Sing Out Louise”		Two phrases from the musical <i>Gypsy</i> used by a pushy show biz Mom (Mamma Rose) to get her daughters (Baby June and Louise) to “stand out” during their auditioning for the Uncle Jocko’s Kiddie Show.
4.49	“Sparkle Neely”		“Sparkle Neely, sparkle” is a line out of the book and movie, <i>The Valley of the Dolls</i> . The book was written by Jacqueline Susann and thinly based on the lives of celebrities who abused “dolls” secanols and Nembutals. The line was spoken by movie star Neely O’Hara about the pressures she endures from theatrical and Hollywood success.
4.50	Convent Miranda	30	Is a reference to the “Brazilian Bombshell” Carmen Miranda. Carmen is known for her trademark fruit hat. She was a movie star and recording star in Brazil prior to her American Broadway Revues and debut movie with 20 th Century-Fox <i>Down Argentine Way</i> .
4.51	Understudy Bibi Osterwald	31	Carol Channing’s understudy for Dolly Levi in <i>Hello Dolly</i>
4.52	Understudy Lenora Nemetz		Orig. B’way <i>Cabaret</i> – Replacement Kit Kat Girl Orig. B’way <i>Chicago</i> – Standby for Gwen Verdon (Roxie) Orig. B’Way <i>The Rink</i> – Standby for Liza Minelli (Angel) Orig. B’way <i>Working</i> – first string cast Orig. B’way <i>Revue</i> – first string cast
4.53	Understudy Shirley MacLaine		When Haney broke her leg during the production of <i>The Pajama Game</i> . Shirley understudied in 1954 and spotted and cast in Hitchcock’s <i>The trouble with Harry</i> .

4.54	Lana Turner		Was discovered at Schwab's drug store in Hollywood, Ca.
4.55	Ethel Merman's understudy for Gypsy		Jane Romano was the understudy for Ethel Merman (who is reported to have never missed a performance) never performed on Broadway after that show closed
4.56	"Second Hand Rose"		Rose was the name of the character played by Ethel Merman in <i>Gypsy</i> . The music was written by Jule Styne who also wrote the music for <i>Funny Girl</i> which contained the song, "Second Hand Rose." However, the song "Second Hand Rose" was actually composed by Grant Clarke and James Hanley.
4.57	Monsignor	33	Title given to all clerics, except cardinals, who belong to the papal household.
4.59	"Poverty makes being poor even worse."	35	Poverty - The condition or quality of being poor. Poor – Having little or no means of support. Amnesia's philosophy: Poverty makes being poor even worse because it is a condition that is decidedly permanent with no hope or intention of relief.
4.60	Postulants		A candidate, especially for admission to a religious order.
4.61	The confessional		A small booth in which a priest hears confessions. 2. the practice of confessing sins to a priest.
4.64	Immaculate Conception		A doctrine of the Roman Catholic Church that the Virgin Mary was conceived free of original sin. 2. a feast observed on December 8 commemorating this.
4.65	The Thames	39	"Old Father Thames" is a famous London river that is 215 miles long that travels from its source in the Cotswold's through the estuary at South End.
4.66	Sophie Tucker	40	Vaudevillian performer
4.68	Rush Amphetamine Amyl Nitrate	43	Is an amphetamine, one of several drugs that increase physical and mental activity, prevent sleep, and decrease appetite. The United States and many other countries prohibit the use of amphetamines unless prescribed by a physician. But many people take them illegally for energy or pleasure. Some people take large, repeated doses of amphetamines. Most of these users inject the drugs, but some sniff or swallow them. Such doses produce a sense of joyous excitement. The user becomes extremely active and talkative and feels able to do anything. Amyl nitrate – a yellowish, oily, volatile liquid used as a heart stimulant and as an antidote against certain poisons.
4.69	Nundance		Riverdance On Broadway March 16, 2000 – August 26, 2001
4.70	Flashnun		Flash Dance 1983 Romantic dance movie
4.71	Butch Cassidy and the Sundance Nun		Butch Cassidy and the Sundance Kid 1969 Western
4.72	Temptation and transgression	45	Temptation-trails with a beneficial purpose and effect. Transgression – to go beyond
4.73	Heidi	47	Orphaned Swiss character from a classic children's novel by Johanna Spyri. Heidi is commonly known to have braided pigtails pinned across the top of her head.
4.74	Pippi Long Stocking	48	Irreverent heroine of another children's book written by Astrid Ericsson Lindgren. Pippi is characterized by braided pigtails that curl up at the end.
4.75	Princess Leia		Is the ingénue in the series of Star Wars movies directed by George Lucas beginning in 1977. Princess Leia is characterized by braided pigtails that are twisted at the side of her head resembling cinnamon buns.

4.76	"The calla lilies are in bloom again..." ala Katherine Hepburn		Katherine Hepburn played Ethel Thayer in <i>On Golden Pond</i> , where the character commented on the season of the blooming calla lilies.
4.78	Yo!! Mamma!! Scungili!!		Scungilli-in Italian American slang means slimy. It is also a form of seafood; a firm fish similar to what you would find in a conch shell. Scungili- is a cartoon crime family from the Spider Woman series
4.79	Sainte Clare	49	Patron Saint: Sore eyes Feast Day: August 11 th
4.80	Mass in English – Vatican II		The implementation of Vatican II reformation in 1965 included Celebration of the liturgy in the language of the people.
4.81	The Latin prayer Hosanna In Excelsis Deo		Praise to God in the Highest
4.82	Saint Peter at the pearly gates	52	Peter was recognized as the Prince of the Apostles and the first Supreme Pontiff; his see, Rome, has thus enjoyed the position of primacy over the entire Catholic Church. While Peter's chief feast day is June 29, he is also honored on February 22 and November 18. In liturgical art, he is depicted as an elderly man holding a key and a book. His symbols include an inverted cross, a boat, and the cock.
4.83	Gabriel		The name Gabriel means "man of God," or "God has shown himself mighty." It appears first in the prophesies of Daniel in the Old Testament. The angel announced to Daniel the prophecy of the seventy weeks. His name also occurs in the apocryphal book of Henoch. He was the angel who appeared to Zachariah to announce the birth of St. John the Baptizer. Finally, he announced to Mary that she would bear a Son Who would be conceived of the Holy Spirit, Son of the Most High, and Saviour of the world. The feast day is September 29th. St. Gabriel is the patron of communications workers.
4.84	Mary Euthanasia		A painless killing, especially to end a painful and incurable disease; mercy killing.
4.85	Feen-a-mints	53	A chewable laxative
4.86	Saint Paul	54	Apostle of the Gentiles Feast Day: June 29th
4.87	Mary Thomas	55	Child actress of the 40s.
4.89	Mary Harold		A popular name among nuns. St. Harold was a martyred child in Gloucester, England.
4.90	Mary Martin		Broadway actress noted for playing the role of Peter Pan
4.91	Mary Pickford		A famous silent-film star that worked at the beginning of the twentieth century.
4.92	Mary Sunshine		Featured character in a 1915 movie drama and a 1960 operetta.
4.93	Mary Hartman		Main character in a 1970s television series.
4.94	Mary Astor		Famous film actress of from the 20s to the 60s.
4.95	Mary Widow		Based on <i>The Merry Widow</i> , and operetta composed by Franz Lehar
4.96	Mary Poppins		A magic nanny comes to work for a cold banker's unhappy family. Book by P,L, Travers and a 1964 Movie produced by Walt Disney
4.98	The Dying nun costume		The Flying Nun
4.99	Sing Sing	57	Prison in... Chinese panda lent to the San Diego zoo by China as a good-faith gesture was named Ling Ling
4.100	Cesar Franck		"O Lord Most Holy" by Cesar Franck

	“Panis Angelicus”		Standard Catholic literature
4.101	Mary Magdalene	59	A woman from whom Jesus cast out seven devils (in the Bible, Luke 8:2). She is commonly supposed to be the repentant sinner forgiven by Jesus (Luke 7:37-50).
4.102	Saint Joan of Arc		1412-1431 Patron Saint: Soldiers of France Feast Day: May 30
4.103	Lamb of God		Jesus Christ (in the Bible, John 1:29 and 36).
4.104	Vichyssoise soup		A creamy potato-and-leek soup, sprinkled with chives served cold.
4.105	“Let me count the ways”	60	Elizabeth Barrett Browning love poem, “How Do I Love Thee? Let me count the ways.”
4.106	Robert Anne’s meaning of the title <i>star</i>	61	The lead character in a play.
4.107	“Our Father” and “Hail Mary”	62	<p>“Our Father” - The Lord’s Prayer is the model prayer so named because it was taught by Jesus to His disciples. From its first words in Latin it is commonly called the Pater Noster (Our Father).</p> <p>“Hail Mary” – The popular form of ritual prayer used in devotion and also known as the Angelic Salutation consists of three parts: the words of Archangel Gabriel (Luke 1:28), the words of Elizabeth (Luke 1:42), and a formula of petition.</p>
4.108	The Andrews Sisters		Andrews Sisters were a singing trio that became popular on radio and in motion pictures, especially during the 1940’s. The three sisters were Patty (1920-...), Maxine (1918-1995), and Laverne (1915-1967). (World Book)
4.109	Drive In Movie		Arranged and equipped so that customers may drive in and be served or entertained while remaining in their cars.
4.110	Nunsmoke aka Gunsmoke	65	Gunsmoke is ...early situation comedy... popular in the mid-1950’s.
4.111	Loretta Lynn	67	Country and western legend about whom the movie “Coal Miner’s Daughter” is based.
4.112	Nashville		Country Music capital of the world.
4.113	Deluxe Winnebago		A member of an American Indian tribe speaking a Siouan language and living mostly in eastern Wisconsin. But in this context it is a brand of vehicle used for recreational activities, such as a camper, trailer, or dune buggy.
4.114	Dolly Parton		Country music’s most successful female entertainer and probably the best known music singer in the world. She has cut over 300 of her own songs.
4.115	Sears		Sears, Roebuck and Co. is one of the largest retail companies in the United States. Sears operates hundreds of department stores and specialty stores in the United States, Canada, and Mexico.
4.116	Blue Grass Band		Blue Grass is a nickname for the state of Kentucky. A Blue Grass Band plays a style of country music that originated in rural areas of the South, characterized by simplicity and folksiness and the use of string instruments, especially the banjo.
4.117	Opryland		Amusement park that is the home of the Grande Ole Opry, a country and western showcase that is responsible for launching the careers of many country and western singing stars.
4.118	“Drop kick me Jesus through the goal post of life”		“Drop kick me Jesus through the goal posts of life” words and music by Paul Craft. Released in the <i>Bobby Bare All American Boy Greatest Hits</i> .
4.119	Brenda Lee		Nicknamed “Little Miss Dynamite” as a child for her small

			stature and dynamic energy and talent. She began her recording career at twelve.
4.120	Publisher's Clearing House sweepstakes	69	Magazine lottery sponsored by Ed McMahon.
4.121	Ed McMahon		Film Actor most noted as being Johnny Carson's side-kick on the Tonight Show.
4.123	Becoming a saint		Present Roman Catholic procedures of canonization were officially established between the late 1500's and the mid-1600's. A commission appointed by the church strictly examines the subject's life and works and any miracles associated with the person. If the investigation produces enough evidence, the person is eligible for beatification. That is, he or she may officially be declared "blessed." If further investigation produces proof of two miracles associated with the person, he or she may be canonized as a saint.
4.124	Bernadette of Lourdes	71	?-1879 Feast Day: April 16th
4.125	Saint Lucy		3 rd to 4 th Century Patron Saint: Blindness Feast Day: December 13
4.126	Saint Anthony	72	10th Century Patron Saint: The Lost Feast Day: March 9 th
4.127	Saint Agnes		?-304 Patron Saint: Children of Mary Feast Day: January 21
4.129	Dominican Order		Religious orders founded by him.
4.130	Saint Dominic		1170-1221 Patron Saint: Astronomers Feast Day: August 8

CHAPTER FIVE

PRODUCTION HISTORY ANALYSIS

1986 Sheridan Square Playhouse
At Circle Rep New York, NY

WINNER!
4 1986 OUTER CRITICS'
CIRCLE AWARDS
Including
BEST
OFF-BROADWAY
MUSICAL!
"HILARIOUS!"
Variety

Nunsense
the new musical comedy

TONIGHT at 8:
SAT. 7 & 10;
SUN. 3 & 7

CHARGE IT: (212) 944-9300
SHERIDAN SQUARE PLAYHOUSE
(at Circle Rep)
99 Seventh Ave. South • 924-7100

Figure 5.01

Figure 7: 1986 Sheridan Square Playhouse

1986 Boston Shakespeare Theatre
Boston, Mass

GOD BLESS OUR CRITICS!

**“‘NUNSENSE’ IS THE HOTTEST SISTER ACT
IN BOSTON! IT’S THOROUGHLY FUNNY!”**
—Joyce Kulhawik, WBZ-TV/NBC

**“‘NUNSENSE’S’ SHOWSTOPPER ‘HOLIER
THAN THOU’ ALL BUT LIFTS THE ROOF
OFF THE THEATRE!”**
—Jay Carr, Boston Globe

**“‘NUNSENSE’ IS SIDE-SPLITTING,
CUTE AND SNAPPY!”**
—Arthur Friedman, Boston Herald

**“‘NUNSENSE’ IS PERFECT
NONSENSE MEANT TO
PLEASE AND EASE
YOUR DAILY CARES.
GO AND LAUGH!!!”**
—Frank Dolan,
WEEI-AM/CBS

Nunsense

WINNER!
4 1986 OUTER CRITICS’
CIRCLE AWARDS
Including
BEST
OFF-BROADWAY
MUSICAL!



CHARGETIX: (617) 542-8511 GROUPS: (617) 426-6444
Tues.-Thur. 8 P.M., Sun. 3 & 7 P.M.: \$21.50, 17.50
Fri 8 P.M., Sat. 6:30 & 9:30 P.M.: \$25.00, 23.50

BOSTON SHAKESPEARE THEATRE
52 St. Botolph Street, Boston (617) 267-5600
(Behind the Colonnade Hotel)

Figure 5.02

Figure 8: 1986 Boston Shakespeare Theatre

1987 Douglas Faibanks Theater New York, NY

"Nunsense IS HABIT FORMING!"
**"DELIGHTFUL HIGH-SPIRITED ENTERTAINMENT!
A HAIL OF FUN AND FROLIC! WACKY AND
OUTRAGEOUS WITH A HYSTERICAL ANYTHING-GOES
SENSE OF FUN!"** Stephen Holden, New York Times

WINNER
4 1986 OUTER CRITICS' CIRCLE AWARDS
Including
BEST OFF-BROADWAY MUSICAL!

THE NUNSENSE THEATRICAL COMPANY
and
JOSEPH HOESL & BILL CROWDER
presents

Nunsense
the new musical comedy hit!
by
Dan Goggin

"HILARIOUS!" —Liz Smith



DOUGLAS FAIRBANKS THEATRE
432 WEST 42nd STREET on THEATRE ROW
BOX OFFICE: (212) 239-4321 CHARGIT: (212) 944-9300

Figure 5.03

Figure 9: 187 Douglas Fairbanks Theater

1987 Marines Memorial Theatre San Francisco, Ca.



"Get Thee to Nunsense!"

LYNN REDGRAVE as SISTER MARY IGNATIUS

SISTER MARY SINGS HALLELUJAH!
THAT

Nunsense
the Bay Area's newest musical comedy hit!

by
Dan Goggin

HAS BROKEN HER RECORD AS THE LONGEST-RUNNING SHOW AT THE
MARINES MEMORIAL THEATRE
UNDER THE DIRECTION OF CHARLES H. DUGGAN

Sister Mary Ignatius **20 WEEKS**
Explains It All For You **IN 1984**

Nunsense **21 WEEKS**
AND STILL SINGING

"It Would Be A Sin To Miss It!"

MARINES MEMORIAL THEATRE
609 SUTTER AT MASON • 2 BLOCKS WEST OF UNION SQUARE

CHARGE BY PHONE: (415) 771-6900
GROUP RATES: (415) 331-0365 THEATRE CENTER 415/782-8455

Figure 5.40

Figure 10: 1987 Marines Memorial Theatre

1987 Society Hill Playhouse Philadelphia, PA.

2nd SMASH YEAR!

NOW PLAYING!

"HILARIOUS! FAST-PACED FUN!!"
-KYW Radio

"GOOD-NATURED! A CHEERFUL EVENING!!"
-Catholic Standard

"HILARIOUS! BOUNCY & CHEERFUL!!"
-WFLN Radio

"HIGHLY ENTERTAINING! THE AUDIENCE HAS A BALL!!"
-Jewish Exponent

"WACKY!!"
-Jewish Exponent

"COME TO OUR HOUSE, YOU'LL HAVE A BALL!"
-Courier Post

Nunsense
the new musical comedy hit!

by **DAN GOGGIN**

Tickets at BOX-OFFICE, TICKETRON or PHONE-A-SEAT (Credit Cards) 215/923-0210

Weds, Thurs., Fri., at 8PM / Sun., Matinee at 3PM
Saturday at 8PM

Special Group Rates Call 735-5505
\$15.00
\$17.50

SOCIETY HILL PLAYHOUSE
The Beautifully Renovated
507 South 8th Street, Philadelphia, PA 19147 • 215/923-0210

Figure 5.50

Figure 11: 1987 Society Hill Playhouse

1987 Australian Premiere

MONTE SANTA HELENA

MIKE WALSH
for
Hayden Attractions Pty. Ltd.
and
Michael Edgley International Pty. Ltd.
piously present

NUNSENSE
by **DAN GOGGIN**
Directed by
BARRY CREYTON
STARRING:

JOAN SYDNEY **MAGGIE KING**
ROBYN ARTHUR **GEORGIE PARKER** **KELLY WELLS**

Musical Director **MICHAEL TYACK** Choreographer **DOLORES DUNBAR** Designer **PETER TYERS** Lighting **DONN BYRNES**

Producer **SUE FARRELLY**

FOOTBRIDGE THEATRE
AUSTRALIAN PREMIERE JANUARY 6, 1987
FOR A LIMITED SEASON

MULTUM IN PARVO

Figure 5.07

Figure 12: Australian Premiere

1987 Fortune Theatre London, England

FORTUNE THEATRE

Russell Street, Convent Garden, WC2

Box Office: 01-836 2238/9

Theatre Director PAUL GANE

Licensee M.A.P. INTERNATIONAL LTD.

IAN LISTON

(for HISS & BOO PRODUCTIONS LTD/FUNNY HABITS LTD)

in association with

Jay Cardwell, Bill Crowder, Joseph Hoesl and Michael Shelton

presents

NUNSENSE

with

HONOR BLACKMAN

ANNA SHARKEY

LOUISE GOLD

PIP HINTON

BRONWEN STANWAY

Book, Music & Lyrics
DAN GOGGIN

Directed by
RICHARD DIGBY DAY

CHOREOGRAPHER
STEPHANIE CARTER

MUSICAL DIRECTOR
BARRIE BIGNOLD

DESIGNER
LEE DEAN

Costume Creation
ROSALIND WILLIAMS

Lighting Director
DAVID WHITEHEAD

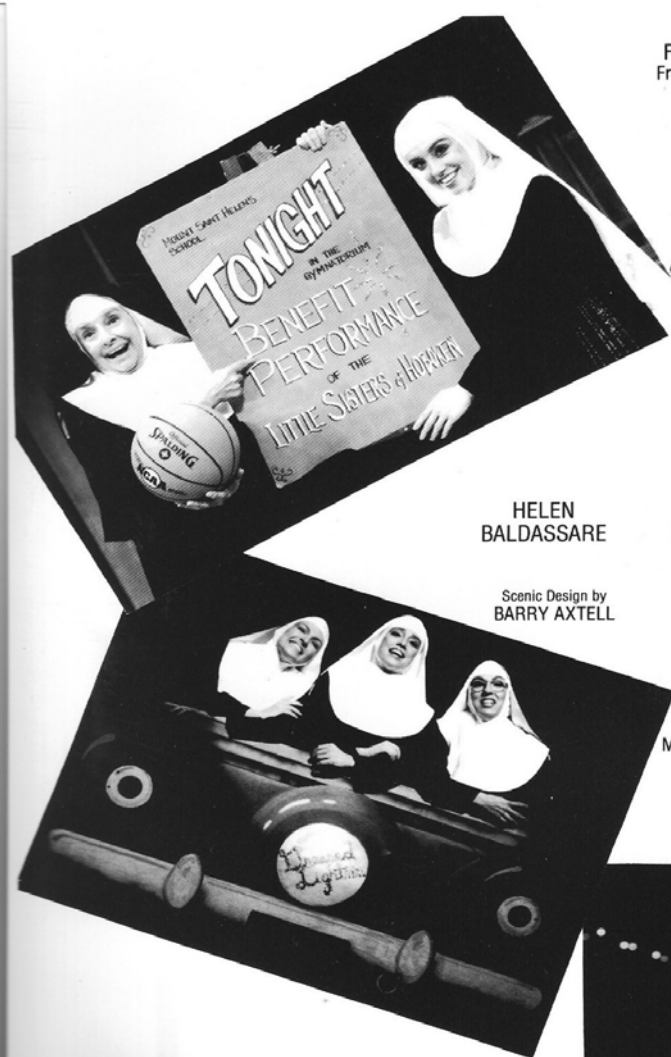
Production Manager
NICK EARLE

*Presented at The Fortune Theatre by arrangement with Paul Gane
First Night Performance 23rd March 1987.*

Figure 5.08

Figure 13: 1987 Fortune Theatre

1988 Ford's Theatre Society Washington, DC



FORD'S THEATRE SOCIETY
Frankie Hewitt, Executive Producer
David H. Bell, Artistic Director

presents

PEGGY CASS

in

Nunsense

A New Musical Comedy

Book, Lyrics & Music
by
DAN GOGGIN

HELEN
BALDASSARE

VALERIE
DE PENA

with
ELLIA
ENGLISH

ANGELINA
FIORELLISI

Scenic Design by
BARRY AXTELL

Lighting Design by
SUSAN A. WHITE

Musical Director
DAN STRICKLAND

Production Stage Manager
TREY HUNT

Musical Staging/Choreography by
FELTON SMITH

Directed by
DAN GOGGIN



*In 'Nunsense,' a writer reveals
that nuns really have more fun*


Figure 5.08

Figure 14: 1988 Ford's Theatre

1987 Olympia Theatre Dublin, Ireland

WINNER OF FOUR 1986 OUTER CRITICS CIRCLE AWARDS INCLUDING

BEST ^{OFF} BROADWAY MUSICAL



DAN GOGGIN'S
FUNNY NUNNY HIT MUSICAL
NUNSENSE

Directed by **BARRY CREYTON**
Executive Producer **MIKE WALSH**

Starring The Little Sisters of the Liberties
CANDY DEVINE ★ JOAN O'HARA ★ EILEEN REID
FIONA DOUGLAS STEWART ★ FIONA SINNOTT

MUSICAL DIRECTOR ANDY O'CALLAGHAN
CHOREOGRAPHER PAT CONWAY
SET DESIGNER ALAN FARQUHARSON
COSTUME DESIGNER JOAN BERGIN

Produced by **SUE FARRELLY** in association with **GERRY SINNOTT**

£5 PREVIEWS
JUNE 16, 17, 18
and 20 at 8 pm
3pm MATINEE JUNE 18

NUN STOP
HOLIDAY
FUN

"These Nuns
deserve a
halo each."

WARNING:
Definitely not deep
Theatre!

OPENS TUESDAY JUNE 21 1988
OLYMPIA THEATRE

CREDIT CARDS:
778962

Piously Presented by **MIKE WALSH** for Hayden Attractions Pty Ltd. and
Michael Edgley International in association with **OLYMPIA PRODUCTIONS.**

Figure 5.09

Figure 15: Olympia Theatre

1987 20th Anniversary Tour

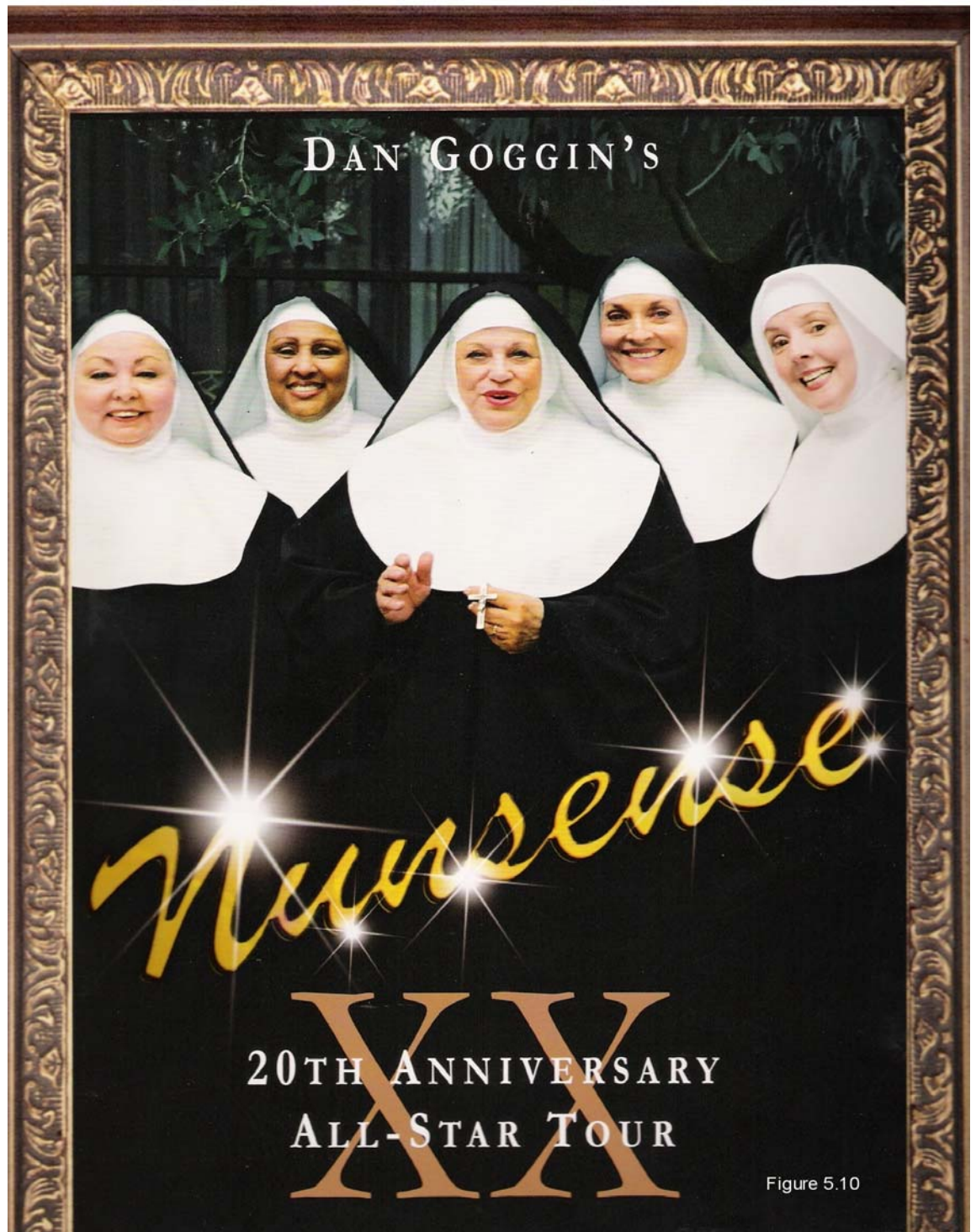


Figure 5.10

Figure 16: 20th Anniversary Tour

1998 National Tour

TOM MALLOW and PACE THEATRICAL GROUP
present

Dody Goodman



Nunsense

With
(in alphabetical order)

NANCY E. CARROLL
MARY ELLEN GRANT
MARY C. ROBARE

CAROLYN DROSCOSKI
ALVALETA GUESS
LIN TUCCI

Scenic Design by
BARRY AXTELL

Lighting Design by
KEN BILLINGTON

Sound Design by
GARY STOCKER

Musical Direction by
MICHAEL DUFF

Casting by
JOSEPH ABALDO

Production Stage Manager
CINDY S. TENNENBAUM

Associate Producer
ROD KAATS
Musical Staging/Choreography by
FELTON SMITH

Written and Directed by
DAN GOGGIN

The Producers are members of The League of American Theatres
and Producers, Inc.

Tour Direction: American Theatre Productions, Inc.
1500 Broadway, New York, NY



Figure 5.11

Figure 17: 1998 National Tour

International Posters

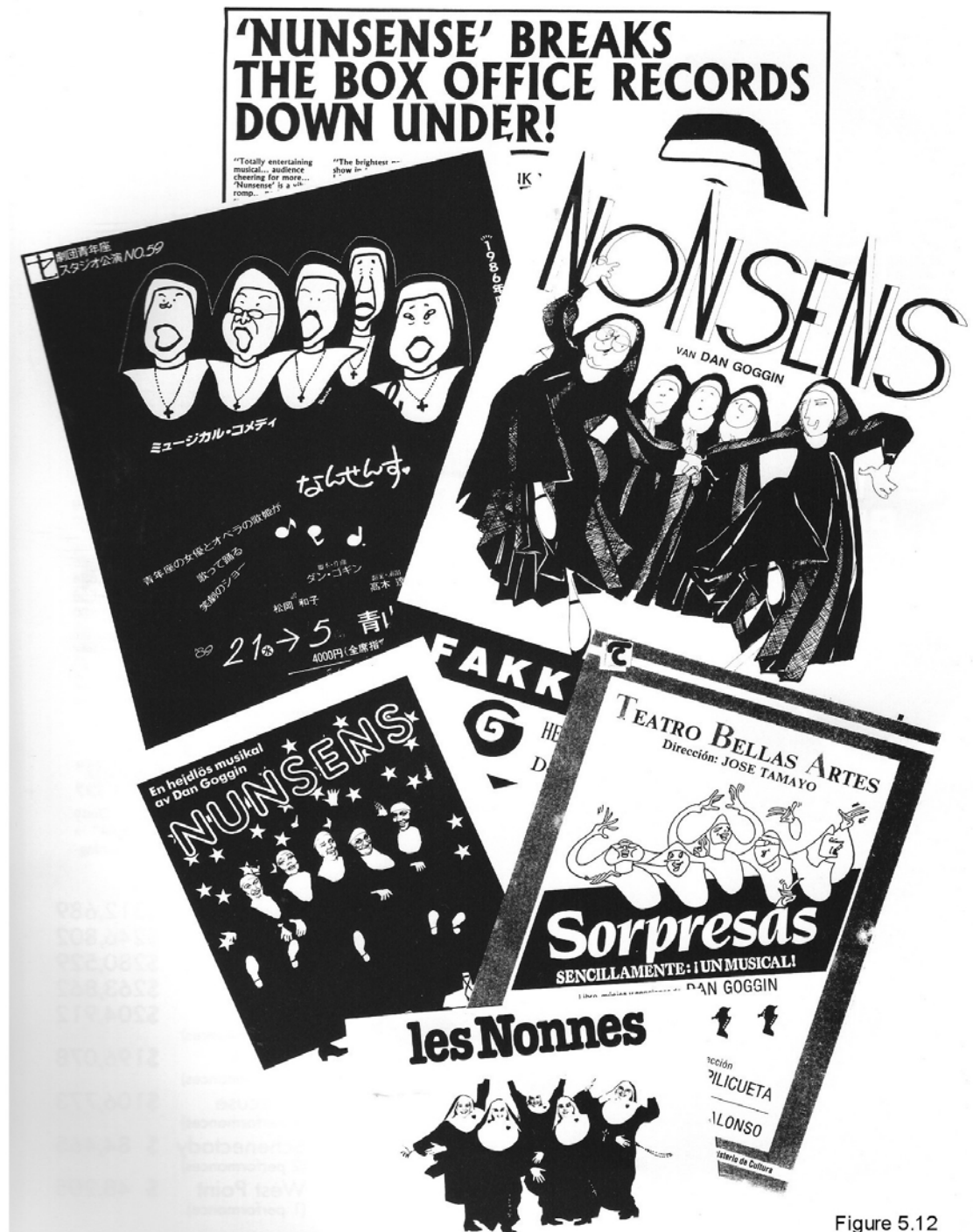


Figure 5.12

Figure 18: International Posters

Playbill Douglas Fairbanks Theater

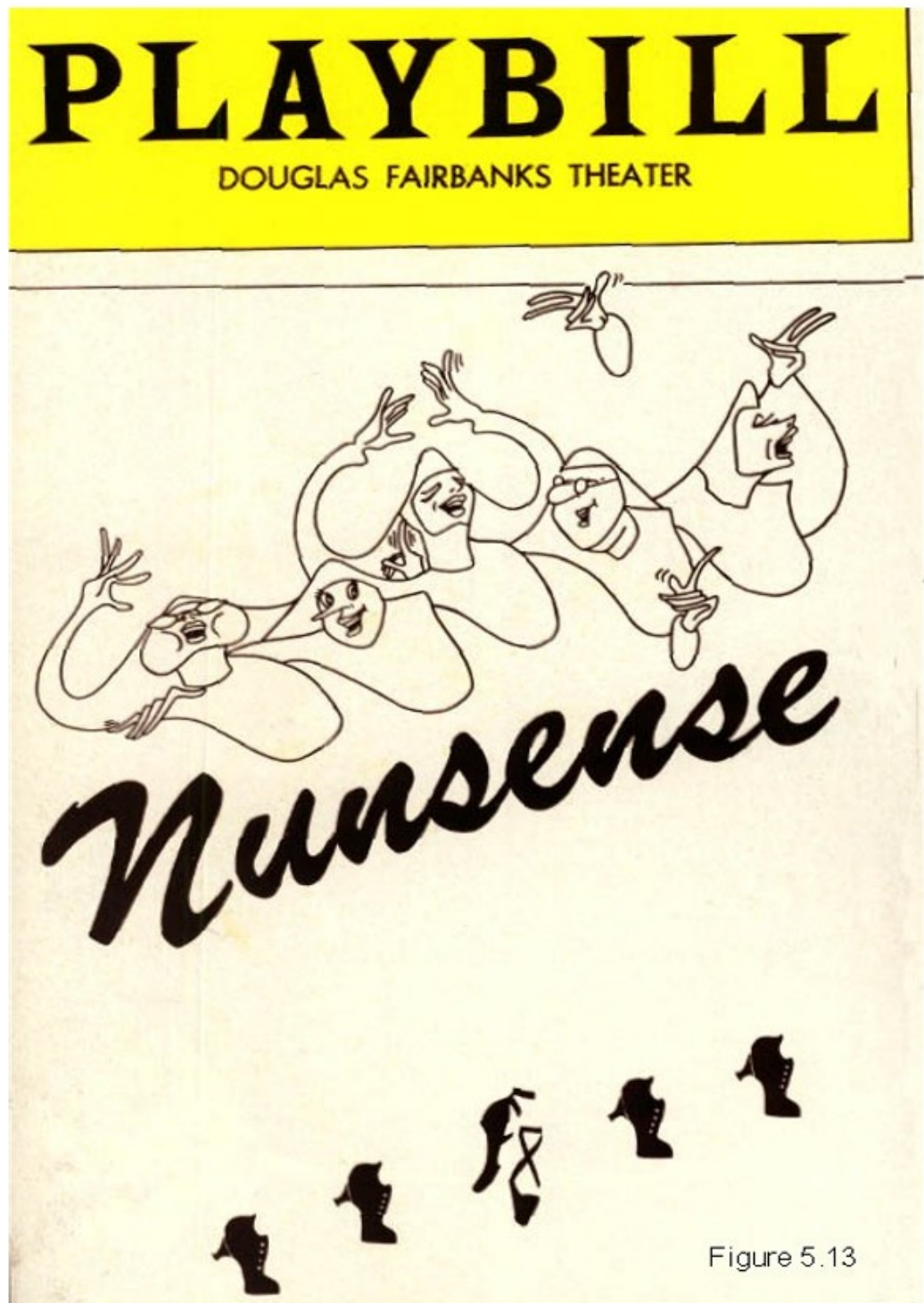


Figure 5.13

Figure 19: Douglas Fairbanks Theater Playbill

Set Design Cherry Lane Production 1986

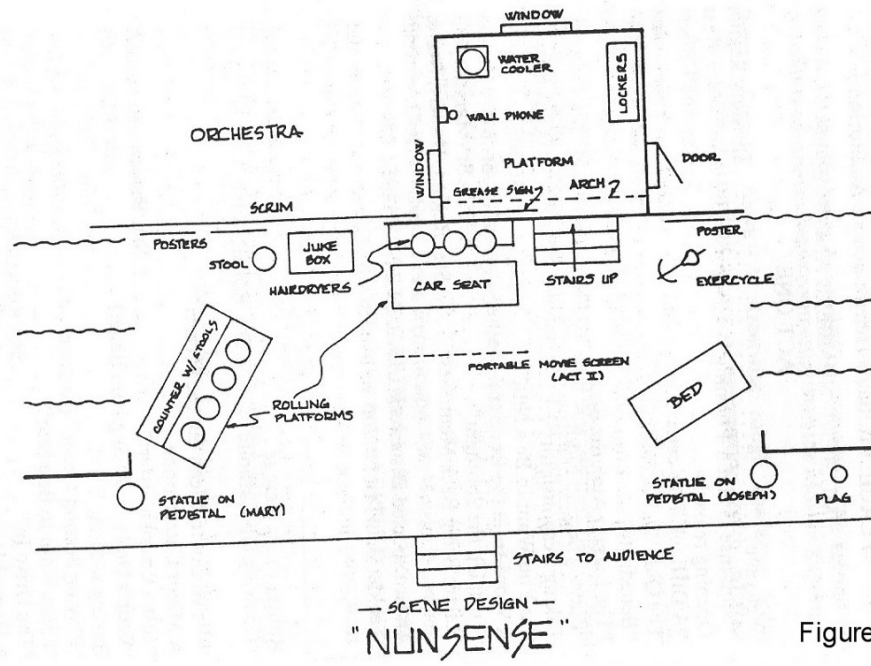


Figure 5.14

Figure 20: 1985 Cherry Lane Theatre Set Design

Nunsense Set Design Seaside Music Theatre 2004

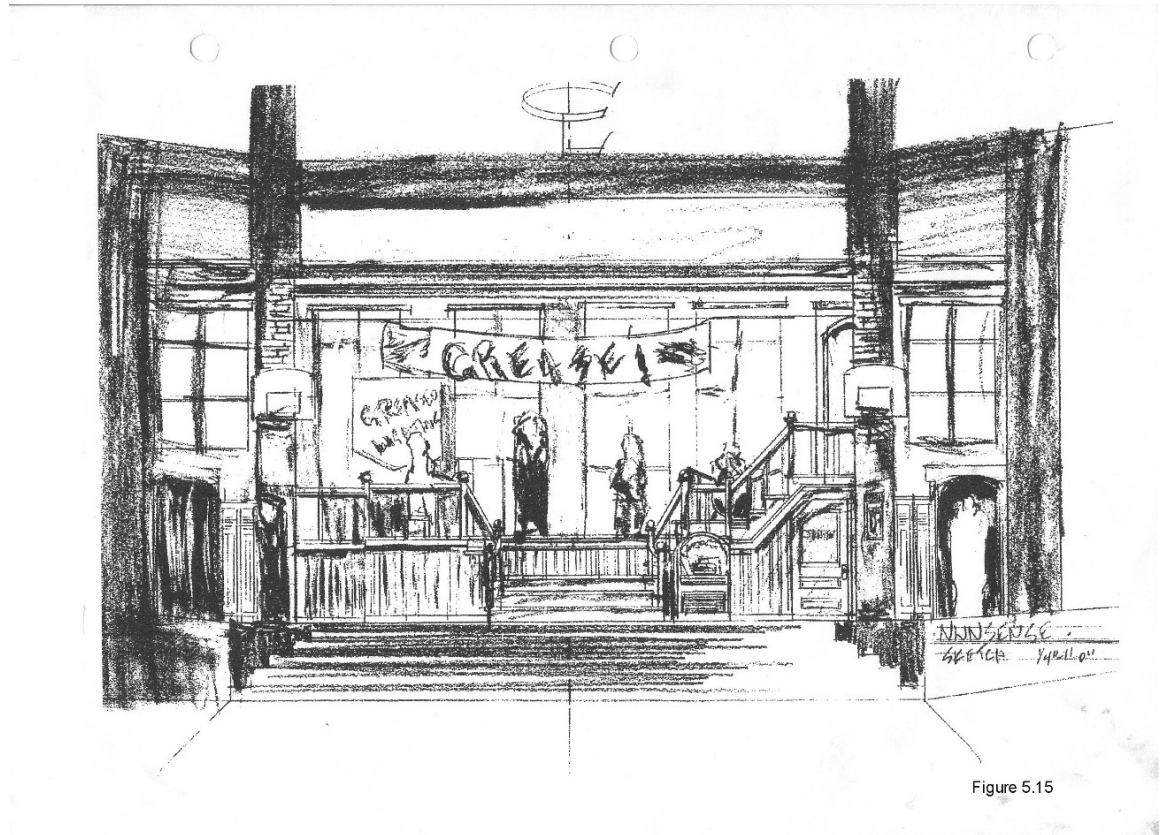


Figure 5.15

Figure 21: 2004 Seaside Music Theater Set Design

Off-Broadway Cherry Lane Production 1986



(back row)
MARILYN FARINA, EDWINA LEWIS (front row) SEMINA DE LAURENTIS,
CHRISTINE ANDERSON, SUZI WINSON.

Figure 5.16

Figure 22: 1986 Off-Broadway Production

Off-Broadway Cherry Lane Production 1986



(left to right)
EDMINA LEWIS SUZI WINSON

Figure 5.17A

Figure 23: 1986 Off-Broadway Production

Off-Broadway Cherry Lane Production 1986



(Left to Right)
Edwina Lewis, Semina De Laurentis, Marilyn Farina.

Figure 5.17B

Figure 24: 1986 Off-Broadway Production

Off-Broadway Cherry Lane Production 1986

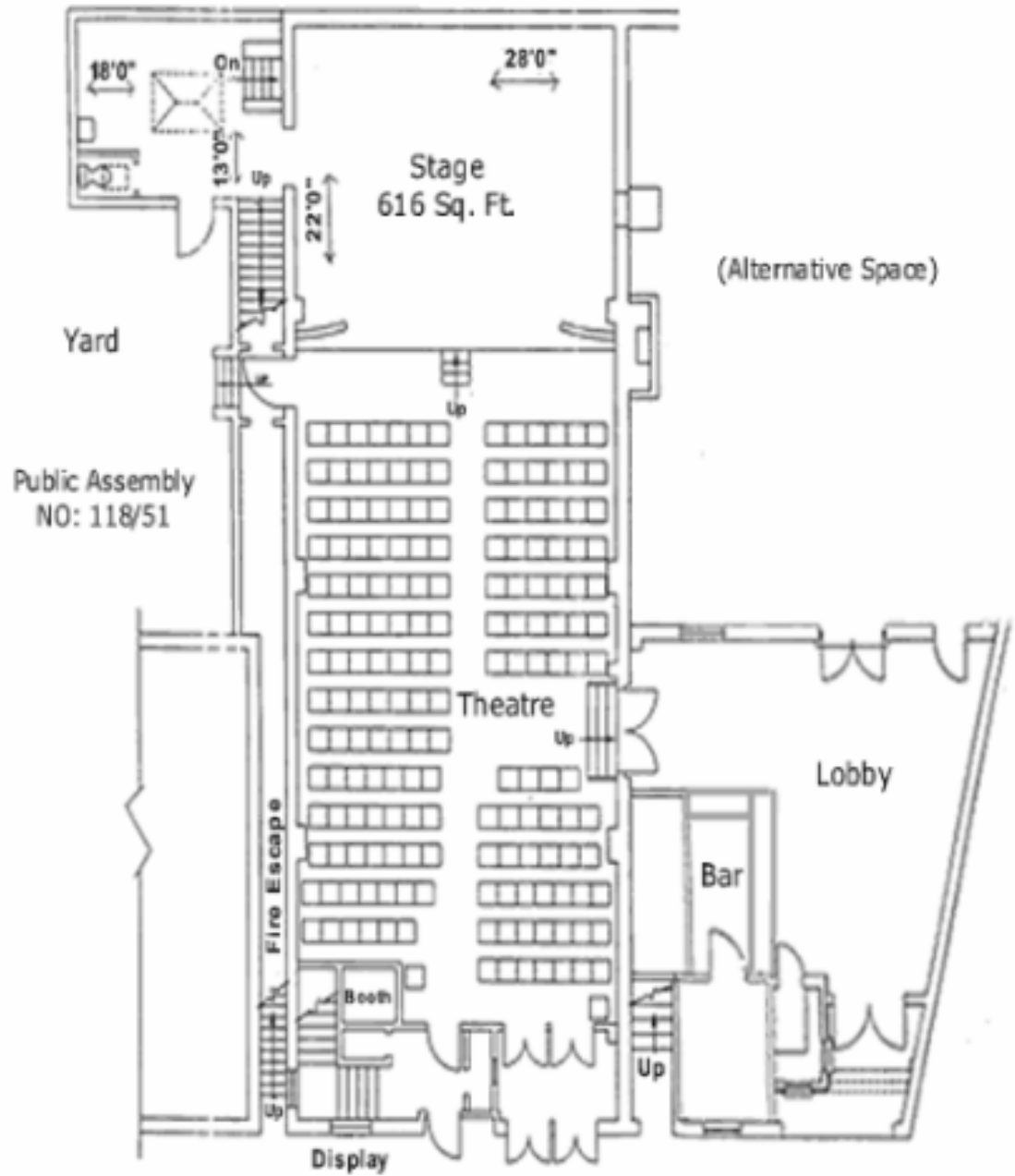


(left to right)
EDWINA LEWIS, MARILYN FARINA

Figure 5.18

Figure 25: 1986 Off-Broadway Production

Cherry Lane Theatre Seating Chart



CHERRY LANE THEATRE
Auditorium - 1st Floor
212-989-2020

Figure 5.22

Figure 26: Cherry Lane Theatre Seating Chart

Cherry Lane Theatre Floor Plan

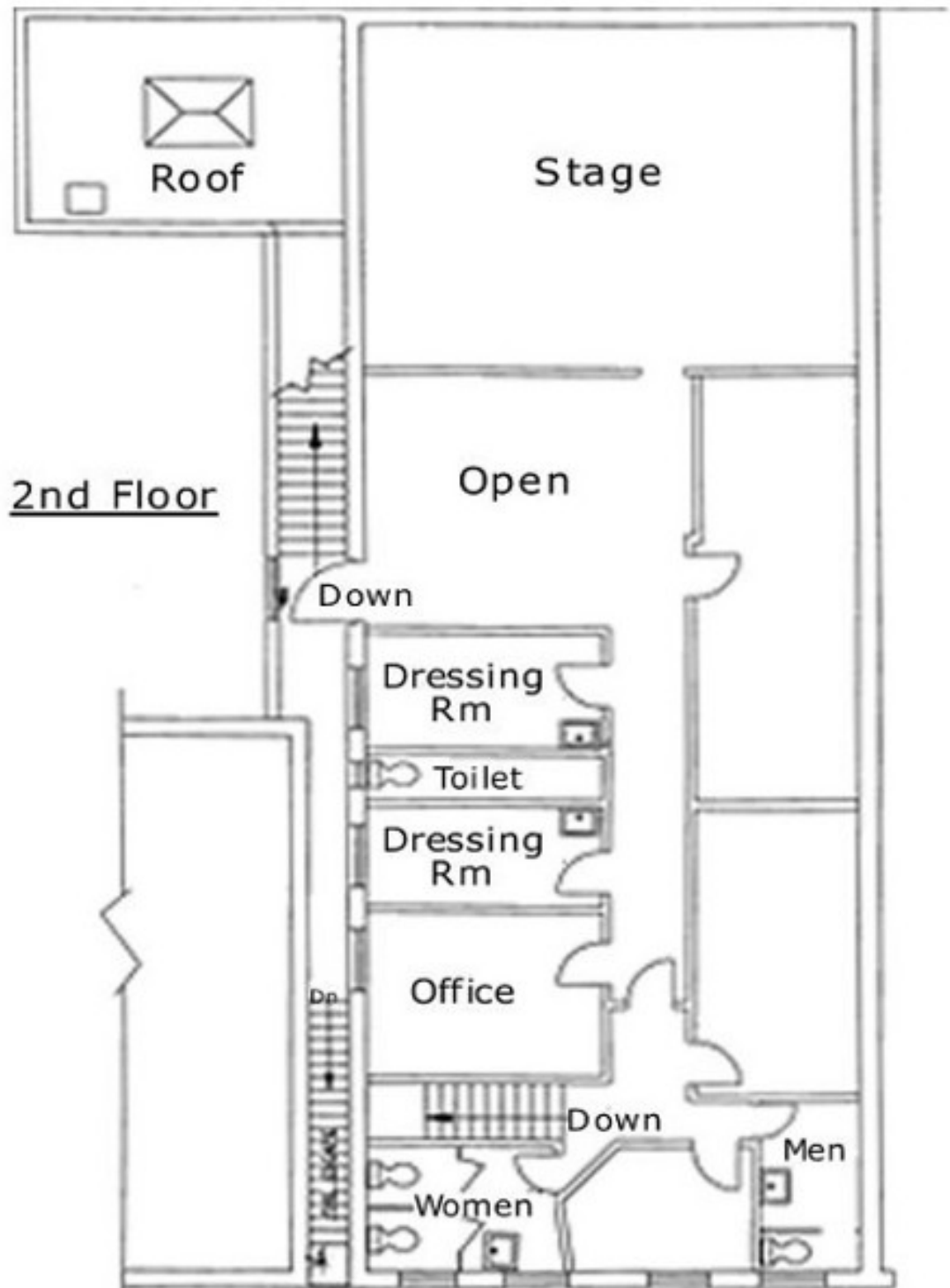


Figure 5.23



THE CHERRY LANE THEATRE

Figure 27: Cherry Lane Theatre Floor Plan

Cherry Lane Lighting Grid

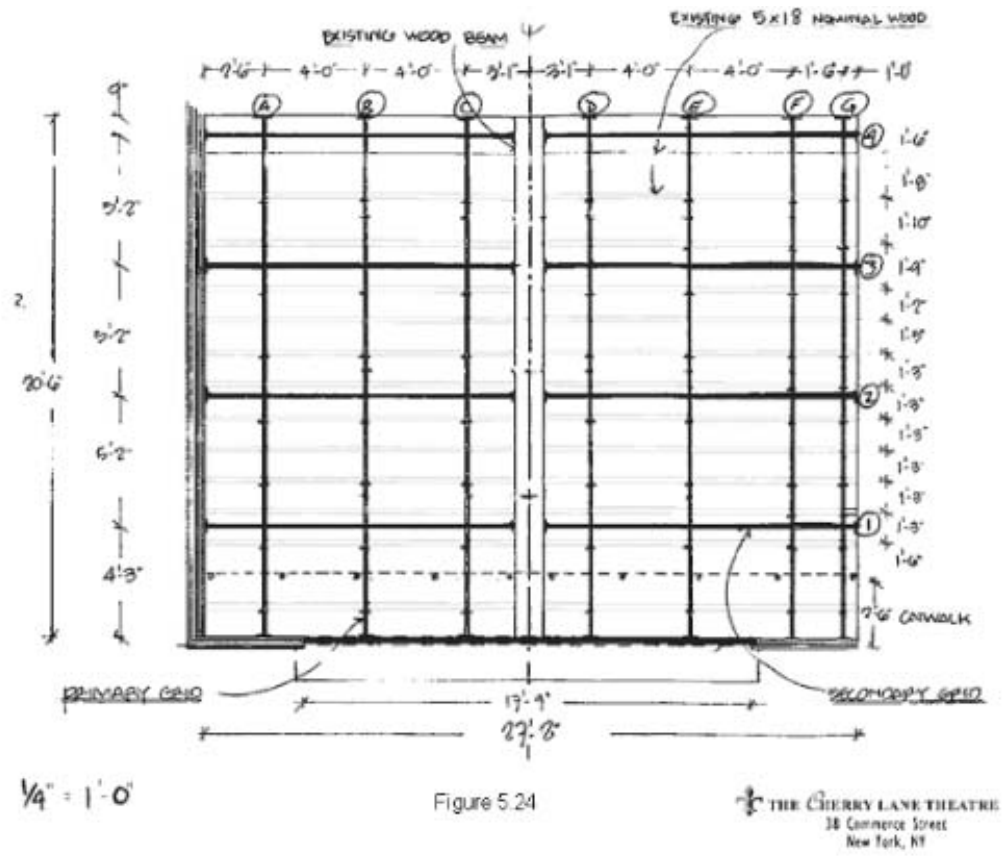


Figure 28: Cherry Lane Theatre Lighting Grid

CHAPTER SIX

CRITICAL ANALYSIS

Nonsense became a theatrical and financial success in spite of its reviews. When the show opened at the Cherry Lane Theatre in 1985, the reviews were mixed within the same review. Some critics liked it and some mocked it. There were critics that seemed to enjoy the production, but get it a negative review because it was “fluff.” Reviewers who attended the same performance had dramatic different responses to the same gags. Although Michael Kuchwara, the Associate Press drama critic and Herbert Mitgang, New York Times critic share the same opinion that the plot was insubstantial, their reactions to the same gag were polar opposites. Kuchwara says of Goggin’s script and score:

Unfortunately, there is no consistent style or tone. Author and director Dan Goggin can’t decide whether he is dealing with Sister Mary Ignatius or Maria Von Trapp. He settles for something in between, and the result is a foolish if occasionally funny look at an order he calls the little Sister of Hoboken. That’s about the level of humor (6.22).

Mitgang states that the actors saved the show from the script, “If you forget the featherweight plot and watch the five winning actresses...after a while it becomes habit-forming [...] The good news comes from the performers [...]” (6.23). However, when responding to the same scene in which Sister Robert Anne uses her veil to do impressions the writer’s reactions are dramatically different. Kuchwara states:

Christine Anderson as the tom-boyish sister Robert Anne has the evening’s best bit. By twisting the folds of her veil, she does some

hilarious imitations of Pocahontas, Atilla the Hun or, should I say Attila the Hun, Pippi Longstocking and even Katherine Hepburn (6.22).

While Mitgang states:

[...] a few (nun sequiturs) that never should have made it to the convent, such as putting on a Carmen Miranda fruit-bowl hat over a nun's wimple and thinking it's hilarious [...] Mr. Goggin should do penance by reciting a few Hail Marys and Our Fathers (6.23).

With respect to Kuchwara and Mitgang; Nonsense, 20 years older and seven million dollars later has hung around while thousands of actresses have come and gone through the hallowed auditorium of Mount St. Helen's school.

Roger Gindi, the general manager of the Cherry Lane Theatre said the show had a hard time finding its audience after it opened. The show was attempting to draw from an audience that was not traditionally theatergoers. Gindi said:

"It was a hard audience for us to reach," [...] all the more so because of the musical's mixed reviews and the lack of stars. "I think that's why it took the show a good six months to realize its first solidly profitable week. But what kept us going was the show's strong word-of-mouth." (5.35).

The "sword" of the Nonsense audience appeal has proven mightier than the "pen" of the 1985 reviews.

Reviews of subsequent productions have not tried to characterize the musical outside of its primary intent, "[...] (an) off-Broadway musical comedy (that) has no higher purpose than to get its audiences high on laughter. That it does with delightful irreverence" (6.15).

In light of its staying-power, the smart reviewer would not jeopardize his journalistic integrity by arguing the validity of the Nunsense of the script. It would be an exercise in ridiculousness to argue with the power of the ticket buying public and the success of the Nunsense sequels. Nunsense is here forever in spite of Mitgang's determination that "...*Nunsense* is mostly nonsense and much too long at that" (6.23). A 1996 review in Variety states, "[...] it deserves to continue indefinitely" (6.02). Larry Ledford's 1996 article in the Monitor proclaims that, "A log run is in order" (6.06). Nunsense was, and is habit-forming.

CHAPTER SEVEN

MACRO SCRIPT ARISTOTILEAN ANALYSIS

Super Objective

The opening song states the show's secondary super objective of the play within the play "...to prove that Nuns are fun, perhaps a bit risqué." This intended super objective gets waylaid by a series of unfortunate events that define the primary super objective as:

A series of foiled attempts to correct circumvented solutions.

Character Development

Dan Goggin explores five very distinct personalities that lie beneath the traditional Nun's Habit. Each of the sisters in the script is based on real-life nuns. He defines each character's physicality and emotional life and also crowns each with a character name that anoints her disposition. Anne Gordon's A Book of Saints; True Stories of How They Touch Our Lives defines the Saints names. The name Mary means "myrrh, sweet smelling or perfume" along with its association with the mother of Jesus and the significance of her divine appointment

: *Sister Mary Regina* (a martyr) is a feisty overweight Sophie Tucker-type who can't resist the spotlight. She appears to the outside world to be a model Mother Superior with a strict demeanor but, to those who are closest to her, she is outrageous, quick-witted and loves to laugh (5.14).

**Super Objective: Raise money to bury the dead sister in the
freezer**

Sister Mary Hubert (Hubert-bright mind) is the second in command, and always competing with the Mother Superior. She is understanding, diplomatic, and dignified, and teaches the Novices the ground rules, but she kicks up her heels with the slightest bit of encouragement (5.14).

Super Objective: **To assist Reverend Mother in raising money for the burial fund while not letting anyone forget that she insisted on burying the sisters before buying electronic equipment.**

Sister Robert Anne (Robert-shine with fame, and Anne-gracious one) is a streetwise, tough character from Brooklyn with a heart of gold. She is a constant source of aggravation for the Mother Superior, especially as she makes constant attempts to perform her show-stopping number with Reverend Mother's permission (5.14).

Super Objective: **To find a way to experience being the star of a show just one time.**

Sister Mary Amnesia (Amnesia-loss of memory) lost her memory in an accident when a crucifix fell on her head. "She is the picture of innocence [...] (and sees) each new day with a childlike joy" (5.14).

Super Objective: **To experience the moment.**

Sister Mary Leo (Leo-Lion) "[...] had been a professional dancer before she entered the convent and was always eager to display her talent. She was very impressionable because she was young and could easily be led astray [...] She has entered the convent with the firm desire to become the first nun ballerina (5.14).

Super Objective: To live the life of a famous nun ballerina

Bob Koenig, writing for The Catholic Standard and Times reports:

Dan Goggin really likes nuns. I mean he really likes nuns. He likes them so much that he said he wanted to write a show that would portray them the way he remembered them: as fun-loving, good natured, and just plain nice people...One of the reasons I wanted to do 'Nunsense,' he recalled, "is that I had always had a good experience with nuns. My strong feeling was, 'This is what they're really like, if you want to know. And the nuns who come to see it are so pleased with it. They're really happy to send other people to see it'" (3.01).

Plopp Development

The inciting moment of Nunsense finds Reverend Mother Mary Regina (Mary Cardelia in previous productions) as the musical's protagonist who is suffering the consequences of the fatal culinary artistry of Sister Julia "Child of God" who has managed to kill 52 of the 71 nuns of the Little Sisters of Hoboken convent. Reverend Mother's goal is to raise enough money to bury the remaining four who were denied a proper burial due to a mismanagement of the funds from her first fund-raiser. When the audience first meets Reverend Mother, she is no longer facing a human antagonist, but one that is domestic; the remaining four (dead) nuns are being stored in the convent freezer. In act two, the domestic antagonist does not change but is magnified by a summons from the Jersey Board of Health which inflicts a short deadline reinforced by a financial penalty.

The details of the exposition are delivered by Reverend Mother during the second scene entitled “Opening Remarks.” Prior to this speech, there are events that act as a prelude to the exposition. The first of which is an unscripted pre-show improvised by the nuns and the musicians described by Goggin:

Before the performance and during intermission the sisters wander through the auditorium, on the stage, etc., as they please. For after all, they are in their own school. They are very much ‘at home.’ As the performance progresses they become equally ‘at home’ in the spotlight!

(5.14)

The interaction creates a curiosity that can only be satisfied by a stiff dose of information brought by Reverend Mother during her “Opening Remarks” which address the dramatic convention that must be explained to the audience to bring them to the present moment. The audience learns that they are witnessing a show within the show. The “show” is interactive. They find themselves a constant scene partner throughout the musical. The Grease set is in no way germane to the plot but is crucial in creating an ever-present overtone of mishap.

To complete the exposition, the nuns sing “Nonsense is Habit Forming”, which introduces the level of humor to be expected throughout the musical as well as each nun and their specialty. It isn’t until Reverend Mother and Sister Hubert (second in command) begin to banter back and forth about the series of unfortunate events that follow the vichyssoise tragedy that the audience finds the entire misfortune about the present situation unveiled.

True to the dramatic structure of the script, there’s more! Even though the audience stitches from the hilarity of the situation, it finds that there is more exposition

to digest about these nuns in “A Difficult Transition.” The nuns disclose “[...] the history of the Little Sisters of Hoboken [...]” Just to make sure the audience does not dismiss the song due to information overload, Reverend Mother warns the audience that it will be tested on the details in a stereotypically autocratic fashion.

Conflict

The condition of the conflict is established by a meal served by Sister Julia “Child of God” to 52 nuns left behind by 19, 18 of whom were off competing in a friendly game of Bingo with a Mary Knoll order. According to Michael Kuchwara, “[...] that vichyssoise served by Sister Julia, Child of God, left more than an aftertaste” (6.03). The conflict was introduced to our protagonist, Reverend Mother, upon her return to the convent to discover, “[...] fifty-two of our sisters lying face down in that soup!” (1.26). It became rooted in the Reverend Mother’s mind when she honored her appointment of authority and became responsible for initiating one of the seven corporate works of burying the dead.

Rising Action (Confrontation)

The rising action occurs through a composition of problems that proceed to drag the intended solution drastically off course:

1. Sister Hubert’s overt insubordination toward Reverend Mother.
2. Sister Amnesia’s inability to stay on task and carry her weight without assistance during the show.

3. Sister Robert Anne's plotting to insert herself more prominently into the show.
4. Reverend Mother's discovery that the Sisters have plotted behind her back to change some of the material in the show.
5. Sister Amnesia's casually undiscovered interaction with the New Jersey health inspector.
6. Sister Ralph Marie's trip down to the Board of Health for questioning.
7. Sister Robert Anne's discovery of an amphetamine in the girl's locker room.
8. Reverend Mother's unintentional indulgence of the amphetamine.
9. The arrival of a state summons demanding that they clean the dead bodies out of the freezer by the next morning or pay a fine.
10. Sister Julia's second tragedy; a new Chinese dish; chicken with Feen-a-mints which "backfired" and put the remaining 14 sisters in the emergency room to get their stomachs pumped. Also, Julia cannot make it to participate in her part of the show.
11. Sister Hubert and Reverend Mother's discovery that the fundraiser cookbook is un-sell-able because it is filled with disaster as well as the recipe for the deadly soup.

All of the events in the rising action are a result of Reverend Mother's failure to bury all of the dead Sisters before she purchases luxury items for herself and the convent. Her indirect confrontation with the domestic antagonist can be blamed on her humanity which caused a momentary lapse of responsibility. The quest that the action of the rest of the musical must take becomes *a series of foiled attempts to correct circumvented solutions*.

Culmination Denouement

A negative catharsis begins the resolution of the plot. The Sisters have executed their final prank of the evening by slipping a doctored picture of Reverend Mother in a bathing suit into their “Nunsmoke” slide show. The stage explodes in a mad hysteria and quickly clears leaving Amnesia onstage to pick up the pieces. This moment evolves into a song in which she recovers her memory. Unconventionally, the resolution of plot does not occur with the antagonist’s truth of self or truth of the antagonist, but with the truth of Amnesia. Amnesia’s identity is accompanied by unclaimed Publishers Clearing House Sweepstakes award money. This resolution reverses the unfortunate circumstances of the Little Sister of Hoboken and re-establishes them in position that is much improved prior to the inciting event.

Throughout this journey we discover that our protagonist, Reverend Mother, has a vice. Sister Hubert, her second in command, is more than happy to remind the audience and Mother Superior that Regina’s leadership is lacking. And what Regina lacks, Hubert is more than happy to supply. Hubert keeps Rev. Mother’s mismanagement of funds front and center. After her eleventh solution (Baking with the BVM Cookbook) runs aground, Reverend asks Hubert, “...how could I be so stupid?” (5.14) Hubert makes an aside to the audience after Reverend Mother exits, “Let me count the ways.” (5.14)

After all of her failed attempts, Reverend Mother accomplishes her overall objective to raise money to bury the dead sisters in the freezer. Prior to the eleven o’clock victory number, Reverend Mother establishes a new objective for the cast and audience; to concentrate on their heavenly rewards and achieve their potential to become a saint.

Dramatic Convention

There is a novelty in theatre when a character within a storyline breaks through the invisible fourth wall by interrupting the action to addresses. That actor that portrays Huckleberry Finn in the musical Big River talks to the audience to interject commentary on the story that is being told about him. We are intrigued and humored by the attention drawn to the dramatic convention that interrupts our voyeuristic surveillance of the characters and reminds us that is story is not happening “in real time.” But *Nunsense* however, takes this intrigue one step further. Where Big River and musicals with scripts with similar structure (i.e. Will Rogers Follies, and Brighton Beach Memoirs) have the character’s audience address interrupt the storyline, Nunsense has the storyline (back story) interrupt the audience address.

Also, the nuns from the Little Sisters of Hoboken require the audience to reconstruct their theatrical experience prior to the beginning of the show. The characters are not actors portraying nuns, but nuns portraying actors.

The audience is no longer one that has purchased a ticket to see *Nunsense*; they are members of this specific Catholic parish who are attending a talent show fund raiser to help with the burial of the remaining four sisters that reside in the convent freezer. The Sisters converse with the audience prior to the first and second acts “in character” and refer to the theatrical venue as a school auditorium. The set on which the “show within a show” is presented in built for a fictitious high school production of *Grease*.

The dramatic conventions required by this musical convene globally.

Diction

Goggin enjoys being asked by “real-life” nuns that have attended a performance, “Who had the inside tack?” or “Who knew about this?” (5.44) With over 78 Catholic and ecumenical references, the Nunsense dialogue undoubtedly revolves around the world of Catholicism and religion. However, Goggin’s craft enabled him to script dialogue that completely portray thought processes, behavior, humor, and anxieties all influenced by a life-time of Catholicism.

Catholic rituals and idioms are appropriated inserted throughout the script and score. After welcoming the audience, Reverend Mother offers, “...before we begin the festivities, let us ask the Lord to bless our endeavors...” (1.26) After which, the Sisters sing “Veni Creator Spiritus” (Come Creator Spirit), which asks the Lord to send the Holy Spirit to guide them. The call and response at the top of Sister Mary Leo’s song, “Benedicite” Sister Mary Hubert says, “Benedicte” (Blessed) and Mary Leo replies, “Dominus” (Clergyman). Reverend Mother makes several comical references to the temperaments of various orders with the Catholic leadership. She refers to the Maryknolls as being cut-throat and that Sister Amnesia should belong to the Franciscans.

The Nunsense script engages in parallel entertainment which can enrapture passing protestant acquaintances as well as indoctrinated brethren. Whether the depth of association stops at the marvel of tap-dancing nuns or carries through to the humor in temperament specific names of each nun, the manner of expression is enveloped in Catholicism idiom.

Script's Music

The script's music, not to be confused with the score, is the sound that the script makes when it is executed. Similar to the sound that two hands make when they clap, hilarity is the sound that Goggin's script makes on and off the stage. The outrageous circumstances send the Little Sisters of Hoboken scrambling for solutions that end in disaster and laughter. The speed of events creates an air of spontaneity that catapults the audience into hysterics. The plot twists and intrigue keep the on-lookers gasping because according to Richard Christiansen of the Chicago Tribune, "The pace is breathless..." (5.50). Similarly, newspaper across the country have labeled it, "...sweet nuttiness." (6.10), "...a giddy piece of show business..." (6.10), "...a non-stop festival of laughs." (6.07), "...is as boisterous and as much fun as a pep rally..." (6.09)

Use of Spectacle

The solitary spectacle of the entire script is the Nun's habit. Five women spend an evening in an auditorium singing, plotting, undermining, scheming, upstaging, back-talking, fighting, getting stoned and tap dancing. With eyes closed, this description could be confused with Follies or Fame. Eyes open, the fore-mentioned women are nuns! Goggin says, "A scene that would be funny on its own, somehow when a nun does (it) it's funnier" (Interview 3.02).

Elizabeth Kuhns, writer of The Habit: A History of the Clothing of Catholic Nuns speaks of the habit being an allure:

The sighting of a nun in habit remains for most of us a notable event, because what the habit proclaims is something so counterculture and so

radical, we cannot help but react with awe and reverence or with suspicion and disdain” (1.09).

The wearers of the habits in Nunsense are able to counteract any preconceived notion whether it is awe or disdain. If a philosophical approach to nuns is suspicious, the nuns quickly bare their humanity and weaknesses. If the approach borders on a worship of the position, again, each character is given a moment to wrestle with doubt and disappointment.

Whatever the perception, Goggin knew the power of the habit and soon learned of the financial benefits therein, “...the cherubic 60-year-old Mr. Goggin now heads an empire of musicals based on the premise that anything amusing is more amusing when a nun does it” (1.01).

MICRO SCRIPT ANALYSIS

Script Super Objective

A series of foiled attempts to correct circumvented solutions.

The script begins with the failed attempt of covering all cost for the burial of 52 dead sisters of the convent. Each solution runs quickly awry upon its implementation. Because the fundraiser does not follow its program, the songs fall into three categories:

- Inserted songs or gags - rehearsed without Reverend Mother's permission:

So You Want to be a Nun

Soup's On (The Dying Nun Ballet)

I Just Want to Be a Star

Nunsmoke

- Incited songs - occur in response to an event:

Playing Second Fiddle

Turn Up the Spotlight

Lilacs Bring Back Memories

Growing Up Catholic

We' Got To Clean Out the Freezer

I Just Want to Be a Star

I Could've Gone to Nashville

Gloria in Excelsis Deo

- Planned Fundraiser Songs:

Veni Creator
Nonsense is Habit-Forming
A Difficult Transition
Benedicite
The Biggest Ain't The Best
So You Want to be a Nun
Tackle That Temptation
Just A Coupl'a Sisters
The Drive In
Nunsmoke
Holier Than Thou
Nonsense Is Habit-Forming Reprise

Integration of Script and Score

Only 46 percent of the material planned for that evening was performed. Fifty-four percent of the songs were either gags, planned performances that were tampered with (“So You Want to be a Nun,” and “Nunsmoke”), or they were incited. With over less than half of the show being performed, the script structure is an excellent foundation for the super objective of foibles.

There are numbers that are wild cards due to the scenes that precede them. These songs cannot be placed into one category of song. “Just A Coupl'a Sisters”, “The Biggest Ain't the Best” and “Holier Than Thou” could easily be considered incited songs because their content is directly related to the lines prior. However, the setup and recitatives in “Sisters” and “Holier” are typical of the Vaudevillian commentary song.

Songs that are incited are usually plot driven. Characters are catapulted into song due to the heightened experience of the “moment before.”

Although there is new information about a big-busted Sister falling on the floor in her attempt to kiss the Bishop’s ring in “The Biggest Ain’t the Best”, Reverend Mother is obviously commending Sisters Leo and Hubert on a planned performance at the end of the number when she says, “Well, that was just dandy. It sounded just wonderful backstage.” (p.29) As a result, the scene between “Benedicte” and “...Biggest...” should be executed as Nuns “acting out” a scene from their script instead of the presentation of new information for the characters of Hubert and Leo.

The same could be said of the scenes before “...Coupl’a Sisters” and “Holier...” The presentation of the songs defines them as “planned” and the lyrics relate the moment before. However, the transition into the songs is disjointed causing the songs to come out of nowhere. Consider the songs as “planned” but are spontaneously inserted by the character because they decided that it fit the moment. This would require the director to include a “wink” of acknowledge between Reverend Mother and Sister Hubert that they are updating the evening’s agenda to help transition the audience into the song. This concept would further pursue the super objective of *foiled attempts*.

Each character has a discovery line that supports the script’s supper objective and informs the audience to the super objective of that character.

Sister Mary Regina

Super Objective: Raise money to bury the dead sister in the freezer

Discovery Line: Really. We've gotta get those girls outta the freezer. I mean, you never know when the Health Inspector might be coming around.

This line expresses a character who is frantic and without a viable solution. Her contribution to the script super text is that she does not have the skills to reverse any of the impending set of negative circumstances.

Sister Mary Hubert

Super Objective: To assist Reverend Mother in raising money for the burial fund while not letting anyone forget that she insisted on burying the sisters before buying electronic equipment.

Discovery Line: Personally, I thought we should have buried all the sisters before we bought the Beta-Max, but then as Mistress of the Novices, I'm only number two so one tries hard not to question Reverend Mother.

Hubert informs us of her superior skills in reasoning while covering it with a veneer of false humility. Her contribution to the script super text is that she is a walking contradiction to the vow of humility.

Sister Robert Anne

Super Objective: To find a way to experience being the star of a show just one time.

Discovery Line: I don't care if I'm ever rich or famous, I just want to be a star.

The stardom that Robert Anne is singing of is not the reference that the American culture equates with being a star with its wealth and popularity. Robert Anne desires the opportunity to have a leading role in a show. Her contribution to the script super text is that her being a lead is not a part of Reverend Mother's plan.

Sister Mary Amnesia

Super Objective: To experience the moment.

Discovery Line: I forgot.

Amnesia is heavenly minded but no earthly good. She is physically there and pleasant to be around. Her contribution to the script super text is that she is an accident waiting to happen due to her inability to remember or problem solve.

Sister Mary Leo

Super Objective: To live the life of a famous nun ballerina

Discovery Line: Well, you could have seen a lot more but Reverend Mother won't let me wear a tutu. (And) Robert said you'd think it was funny...it was just a joke.

...seen a lot more of what? And the joke was mocking the tragic death of 52 nuns. Although she is quite funny, Leo has not conformed to the modest orientation of the convent nun. Her contribution to the script super text is the uneasiness of not knowing what she is going to do next.

A the fund raiser, the Little Sisters of Hoboken resemble a family in which Dad's flawed leadership (Reverend Mother) is being carefully scrutinized by a fun-loving Mom (Sister

Hubert) as they journey toward restoration. All the while the kids (Robert Anne, Leo, and Amnesia) are having as much fun as possible along the way as they operate from their very different personalities and stages of spiritual growth.

The majority of the plot is delivered within the context of the scenes. Without the scenes, which is the show within this show? What songs were planned performances for the evening's events? Unless the songs are announced as such, it becomes a puzzle to figure out which songs are spontaneously reactions to the present moment and which aren't. The book for Nunsense is necessary to full Aristotelian requirements. The show without the scenes leaves out the following:

Plot of Songs Only

With out the scenes:

- We do not know why the nuns are putting on a show and that it is a fund raiser and the why it is being performed on the set of Grease.
- We don't know that Reverend Mother has relegated Sister Robert Anne to the position of understudy in the fund raiser.
- We would not have the set up for "Spotlight" and would not find out that Reverend Mother was in show business prior to becoming a nun.
- The lilacs would not have a reason for appearing on stage prior to the "Lilacs Bring Back Memories" number.
- Reverend mother would not receive the rush, nor would there be a reason to insert "Tackle That Temptation with a Time Step" to end act one.
- The audience would not learn about Robert Anne's knack for reaching difficult children prior to her "Growing Up Catholic" number.

- We would be unaware of Sister Julia's latest catastrophe that keeps her from appearing in the fund raiser causing Rev. Mother and Hubert to fill in.
- We would not learn the cookbook is worthless.
- We would have the resolution of Amnesia being the Publisher's Clearing House winner.
- There would not be the lead-in to "Holier Than Thou"

Table 2: Structure of Script and Score

Scenes & Music Numbers	Commentary Or Plot	Plot
Welcome Pg. 15	Plot	Reverend Mother welcomes the audience and explains the presence of the <i>Grease</i> set. Before beginning the show she invites Sister Robert Ann to lead everyone in prayer to bless the show
“ <i>Veni Creator</i> ” Fund Raiser Song	Commentary	Invitation for the Holy Spirit to come and bless the evening’s performance.
“ <i>Nunsense is Habit-Forming</i> ” Fund Raiser Song	Plot	Nuns share their love for performing and introduce themselves with the audience.
Opening Remarks Pg. 17	Plot	Reverend Mother and Sister Hubert explain that the need for holding a fund raiser is due to the death of 52 nuns who ate Sister Julia’s vichyssoise soup. Reverend Mother raised money by selling greeting cards but bought a “giant flat screen TV” and a “palm pilot” after burying only 48 nuns. They need more money to bury the last four sisters who are being stored in the freezer.
<i>A Difficult Transition</i> Fund Raiser Song	Plot	A song the sisters created to describe the history of the Little Sisters of Hoboken. They started out as missionaries in the South of France working with Lepers. When they began competing with the protestants for local unclean, the majority of the nuns contracted leprosy and had to return home where they started their convent in Hoboken. Everything was going great until the outbreak of botulism.
The Quiz p. 24 Fund Raiser Event	Commentary	Sister Amnesia quizzes the audience on the facts learned in “ <i>A difficult Transition</i> ”. This section ends with a questioned inserted by Sister Hubert about the ethics of Rev. Mother buying the TV and palm pilot before burying all of the sisters, which Rev. Mother interrupts with her entrance. Reverend Mother introduces Sister Leo and her rendition of “ <i>Morning at the Convent</i> ”.
<i>Benedicite</i> Fund Raiser Song	Plot	Sister Mary Leo shares with the audience how she copes with convent life by dancing ballet.
<i>The Biggest Ain’t The Best</i> Fund Raiser Song	Plot	Sister Hubert teaches Leo how the vow of humility can attract attention.
Scene p.29	Plot	At the end of the number Reverend Mother enters to congratulate Hubert and Leo but is quickly followed by Sister Robert Anne who barges in wearing a hat filled with fruit and shaking maracas as an attempt to get Reverend mother to let her sing her number. Reverend

		Mother reminds her of the values of being an understudy.
<i>Playing Second Fiddle</i> Incited Song	Commentary	Robert Anne refutes the importance of being an understudy stories with facts from a book she's been reading. Reverend Mother does not change her mind and leaves to help Amnesia get ready for her number.
<i>Playing Second Fiddle reprise</i> Incited Song	Commentary	Robert Anne plots to come up with a way to get a chance at a solo performance to show Rev. Mother she can do it.
Taking Responsibility Pg.33	Plot	Mother takes responsibility for allowing Sister Julia to continue to create havoc in the kitchen. She then introduces Amnesia who will sing.
<i>So You Want to be a Nun</i> Fund Raiser Song With Inserted Gag	Commentary	Amnesia and her puppet debate whether the vows are perks or pitfalls. Reverend mother did not know about the puppet and the risqué language.
A Word From Reverend Mother Pg.33	Plot	Mother appeases anyone in the audience who might have become offended by the song. Amnesia lets on that the freezer was visited by a health inspector while they were rehearsing all afternoon because he called the day before and she did not tell anyone. Rev. Mother explodes and all go to comfort Amnesia. Rev. Mother shares the difficulties of her job and tells the audience that she was once in a high wire family act. When their lives were in jeopardy she vowed to God that she would become a nun if he saved them. He saved them and she has never regretted becoming a nun. But she does miss the spotlight.
<i>Turn Up the Spotlight</i> Incited Song	Commentary	Reverend Mother shares her past and entrance into the convent with audience. She tells them that she performed with her family in a high wire act and promised God that she would become a nun if she saved them from a tragedy during a performance. They were saved and she entered a convent. Although she cherishes her decision she sometimes misses the spotlight.
Lilacs Scene Pg. 40	Plot	Hubert interrupts and teases Rev. Mother about her jazzy number that she has just performed. Leo inters with Lilacs sent to the sisters wishing them good luck.
<i>Lilacs Bring Back Memories</i> Incited Song	Plot	The smell of the flowers evokes precious memories among the sisters and they share them with the audience. Leo suggests to Amnesia that the smell might trigger some memories for her...they unveil a little history but stops short just as she was coming to her name.
An Unexpected Discovery Pg. 42	Plot	Sister Robert Anne enters with a wimple shaped like the Wicked Witch of the West. Rev. Mother scolds her as Robert Anne pulls out something she found in the girl's locker room. Rev. tells the sisters to leave to prepare

		the Act One finale. In their absence Rev. Mother discovers the bag has rush in it and she proceeds to get high without realizing it. As she falls on the floor from being stoned, Hubert and the sisters come in to intervene. Hubert gets everyone off the stage and starts the tap number to cover for the mishap.
<i>Tackle That Temptation</i> Fund Raiser Song	Commentary	Hubert offers up tap dancing as a way to tackle temptation.
Act 2		
Robert to the Rescue Pg. 47	Plot	Robert Anne tells everyone that Rev. Mother is doing penance and cannot do the next number so Robert Anne gets to fill in. She begins by doing habit impressions and sharing information about her upbringing.
<i>Growing Up Catholic</i> Incited Song	Plot	Robert Anne shares with the audience how she became inspired to be a nun.
<i>We've Got to Clean Out the Freezer</i> Incited Song	Plot	Reverend Mother rushes in with a note that states that the dead sisters must be removed from the freezer or they will have to pay a fine.
A Minor Catastrophe Pg. 52	Plot	Sister Julia Child of God is in the emergency room because of another tragic meal she has created and will not be able to appear in the fund raiser to promote their new cook book. Reverend Mother, Sister Hubert and Sister Amnesia decide to present the book themselves. While Amnesia, Robert Anne and Mary Leo go to the car to get the book Mary Hubert reminds Reverend Mother that she is always there to help her pick up the pieces and they are a great team.
<i>Just A Coupl'a Sisters</i> Fund Raiser Song	Commentary	Hubert and Rev. Mother sing about all the different ways they compliment each other. We find out Hubert's idea that Rev. Mother is a stepping stone to a higher position for herself.
<i>Soup's On</i> Inserted Gag	Commentary	Sister Mary Leo performs a comical reenactment of the death of the fifty-two dead sisters as they ate the poison soup.
Baking with the BVM Pg. 57	Plot	Reverend Mother and Sister Hubert find out that the recipes in the cookbook are horrible and they can't possibly sell it for fund raising.
<i>Playing Second Fiddle Reprise</i> Incited Song	Plot	Sister Robert Anne asks again to sing her song and Reverend Mother says yes
<i>I Just Want to Be a Star</i> Inserted Song	Plot	Robert Anne tells of a desire to star in a show that rivaled convent life.
<i>The Drive In</i> Fund Raiser Song	Commentary	Sister Robert Anne, Amnesia, and Leo sing a "pre-rehearsed" number for the show that tells about the joys of escaping to the drive in.
A Home Movie	Commentary	The sisters present a staged mock drive in slide show

<p>“Nunsmoke” Pg. 65 Fund Raiser Song With Inserted Gag</p>		<p>which ends up with a picture of Reverend mother in a bathing suit. RM breaks up the show and runs everybody off the stage. Amnesia is left to address the audience in dismay of what to do next. The music director suggests that she tell a story.</p>
<p><i>I Could've Gone to Nashville</i> Incited Song</p>	Plot	<p>Amnesia tells about how she spends her mornings before the first bell rings imagining a life for her. She imagines she would be a country singer. In telling the story Amnesia recalls that she was at a singing competition when she felt drawn to convent life. She turned down 1st prize to become Sister Mary Paul.</p>
<p>Amnesia Remembers Pg. 68</p>	Plot	<p>Amnesia tells the other sisters who she is and Rev. Mother realizes that she is the missing Nun who won the Publisher's Clearing House Sweepstakes. Their problems are solved!</p>
<p><i>Gloria in Excelsis Deo</i> Incited Song</p>	Commentary	<p>The sisters praise God for the blessing of the money that will bury the dead Sisters before the health inspector arrives. They all joke about how else to spend the money. Reverend mother tells the audience and the sisters that they should all go back to focusing on their heavenly reward and their potential to become a saint.</p>
<p><i>Holier Than Thou</i> Fund Raiser Song</p>	Commentary	<p>Sister Mary Hubert shares with the audience and the sisters how to become a saint.</p>
<p><i>Nunsense Is Habit-Forming (Reprise)</i> Fund Raiser Song</p>	Commentary	<p>Sisters reprise their song to thank the audience for coming to the show and say good-bye.</p>

MICRO SCORE ANALYSIS

Stephen Holden of the New York Times comments on the genre of Nunsense,

In the era before Broadway became enamored of the so-called
'conceptual-musical,' the term 'musical comedy' meant exactly what it
said – a show at which audiences would gain laughter as well as song. But
Broadway nowadays, lavish spectacle has begun to supersede merriment,
and the humor one finds is often more intellectual than farcical...

'Nunsense' is a madcap revue that satirizes convent life with a hysterical
anything-goes sense of fun (6.01).

Nunsense neither a revue, nor is it musical comedy. The script and score of Nunsense is
neither a succession of unrelated string of musicals numbers, nor is it a comical script
where the majority of the numbers merely comment on the moment before. Ten of the 20
songs in the score are plot driven. Fifty percent of the score is incited by a moment
before and deliver pertinent plot information for the first time:

Nunsense is Habit-Forming

A Difficult Transition

Benedicite

The Biggest Ain't the Best

Playing Second Fiddle

So You Want to be a Nun

Lilacs Bring Back Memories

Growing Up Catholic

We' Got To Clean Out the Freezer

I Could've Gone to Nashville

By definition, Nonsense fully ensconces itself into the genre of book musical.

Without the plot driven songs:

- We would not have the introduction of each nun. (*Nonsense is Habit-Forming*)
- We would not learn about the order's tragic history as missionaries that lead them to the Hoboken order. (*A Difficult Transition*)
- We would not learn about Leo's passion for dance. (*Benedicte*)
- We would not learn about Hubert's desire to become Mother Superior. (*The Biggest Ain't The Best*)
- We would not be made aware of the ongoing argument between Rev. Mother and Robert Anne about her assignment as understudy. (*Playing Second Fiddle*)
- We would miss out on the detailed education of the Nun's vows and virtues. (*So You Want To Be Nun*)
- We would not know anything about Amnesia's childhood memories. (*Lilacs Bring Back Memories*)
- We would not be made aware of the depth of Robert Anne's commitment to the Catholic Mass and Catholic traditions. (*Growing Up Catholic*)
- We would not be made aware of the state sanction to remove the dead sisters from the freezer within 12 hours and the pending financial consequence. (*We've Got to Clean Out the Freezer*)
- We would not witness Amnesia's recovery and know how she decided to become a nun. (*I Could've Gone to Nashville*)

Book musical is the show's historical genre. However, one critic describes his Goggin's score as having "...no consistent style or tone" (6.22). On the contrary, the score encompasses a variety of American and religious music style making it typical of the Vaudeville genre presentation.

Song Genres

Veni Creator	Gregorian Chant
	Hymn to the Holy Spirit on Pentecost
Nonsense Is Habit-forming	Vaudevillian song parody
A Difficult Transition	Doo Wop
Benedicite	Vaudevillian Ditty with dance
	Divertissement
The Biggest Ain't the Best	Vaudeville Ditty
Playing Second Fiddle	Patter Song
So You Want to be a Nun	Vaudevillian Comedy Sketch set to music
Turn Up the Spotlight	Burlesque
Lilacs Bring Back Memories	American Sentimental Song
Tackle That Temptation with a Time Step	Musical Theatre first act finale
Growing Up Catholic	Ordinary of the Mass
	Great Prayer of Thanksgiving
We've Got to Clean out the Freezer	Musical Theatre parody of tragedy
Just a Coupl'a Sister	Vaudeville two-person joke routine
Soup's On (The Dying Nun Ballet)	Swan Lake ballet parody
I Just Want to be A Star	Burlesque number
The Drive In	Andrews Sisters Song of Nostalgia
I Could've Gone to Nashville	Country and Western "It Could Have Been"
Gloria in Excelsis Deo	Proper of the Mass
Holier Than Thou	Black Gospel Revival Song

In the musical theatre industry, Nunsense accomplishes an historical contradiction to those of Funny Girl, George M, Showboat, Pippin, Barnum, and Chicago. They are book musicals with revue and vaudevillian format. The productions address the needs of the modern audience by integrating the musical numbers with the plot, but their early American Musical Theatre is also germane to its plot.

Super Text Analysis

Song:	Veni Creator
Key signature:	E flat major
Meter:	Free form
Genre:	Chant
Melodic Structure:	One verse-through sung Entire Chant-strophic
Character Objective:	Invite the blessing of the Holy Spirit to bless the evening's endeavors
Scene partner:	The Holy Spirit
Inciting Moment:	Fund Raiser Song
Lyric:	

Veni Creator Spiritus

Mentes tuorum visita

Imple superna gratia

Quae tu creasti pectoral

Lyric Translation:

Creator Spirit, by whose aid the world's foundations first were laid,

Come visit every pious mind, come pour thy joys on human kind.

From sin and sorrow set us free

And make Thy temples worthy Thee.

Song:	Nonsense Is Habit-Forming																						
Key signature:	F Major																						
	Key Change to G Flat Major in ms. 57 (Risqué & magic spell)																						
	Key Change to C Major in ms. 67 (Wind up to finish)																						
Meter:	4/4																						
Genre:	Vaudevillian Song Parody																						
Melodic Structure:	<table border="0"> <tr> <td>m 9-13</td> <td>Conga Line</td> </tr> <tr> <td>m 14-22</td> <td>A</td> </tr> <tr> <td>m 23-30</td> <td>B</td> </tr> <tr> <td>m 31-38</td> <td>B'</td> </tr> <tr> <td>m 39</td> <td>Interlude</td> </tr> <tr> <td>m 40-47</td> <td>A'</td> </tr> <tr> <td>m 48-56</td> <td>A</td> </tr> <tr> <td>m 57</td> <td>Modulation to G Flat Major</td> </tr> <tr> <td>m 58-66</td> <td>B</td> </tr> <tr> <td>m 67</td> <td>Modulation to C Major</td> </tr> <tr> <td>m 68-85</td> <td>Coda</td> </tr> </table>	m 9-13	Conga Line	m 14-22	A	m 23-30	B	m 31-38	B'	m 39	Interlude	m 40-47	A'	m 48-56	A	m 57	Modulation to G Flat Major	m 58-66	B	m 67	Modulation to C Major	m 68-85	Coda
m 9-13	Conga Line																						
m 14-22	A																						
m 23-30	B																						
m 31-38	B'																						
m 39	Interlude																						
m 40-47	A'																						
m 48-56	A																						
m 57	Modulation to G Flat Major																						
m 58-66	B																						
m 67	Modulation to C Major																						
m 68-85	Coda																						
Character Objective:	To prove that nuns are fun																						
Scene partner:	The audience																						
Inciting Moment:	Fund Raiser Song																						

Song:	A Difficult Transition	
Key signature:	G Major	
	Key Change to A Flat Major in ms. 39 (Southern France)	
	Key Change to A Major in ms. 60 (Problems begin)	
	Key Change to B Flat Major in ms. 69 (Survival)	
	Key Change to A Major in ms. 78 (The Protestants & race)	
	Key Change G Major in ms. 98 (Return to NJ)	
	Key Change to A Flat Major in ms. 115 (Wind up to finish)	
Meter:	4/4	
Genre:	Doo Wop	
Melodic Structure:	m 1-5	Introduction
	m 6-22	A
	m 23-26	Interlude
	m 27-36	B
	m 37-38	Vamp
	m 39	Modulation to A Flat Major
	m 40-48	A
	m 49	Interlude
	m 50-58	B (m 58 Vocal line modulation)
	m 59	Modulation to A Major
	m 60-68	A (m 68 modulation)
	m 69-77	B
	m 78-95	A
	m 96-97	Modulation
	m 98-114	B
	m 115-122	A
	m 123-136	Coda
Character Objective:	Introduction of the characters and prologue	
Scene partner:	Audience	
Inciting Moment:	Fund Raiser Song	

Song:	Benedicite																
Key signature:	F Major																
Meter:	4/4 cut time																
Genre:	Vaudevillian Ditty with Dance Divertissement																
Melodic Structure:	<table> <tr> <td>m 1</td> <td>Vamp</td> </tr> <tr> <td>m 2-11</td> <td>A</td> </tr> <tr> <td>m 12-19</td> <td>B</td> </tr> <tr> <td>m 20-27</td> <td>A</td> </tr> <tr> <td>m 28-35</td> <td>B</td> </tr> <tr> <td>m 36-53</td> <td>Dance break on A theme</td> </tr> <tr> <td>m 54-61</td> <td>B</td> </tr> <tr> <td>m 62-71</td> <td>Coda</td> </tr> </table>	m 1	Vamp	m 2-11	A	m 12-19	B	m 20-27	A	m 28-35	B	m 36-53	Dance break on A theme	m 54-61	B	m 62-71	Coda
m 1	Vamp																
m 2-11	A																
m 12-19	B																
m 20-27	A																
m 28-35	B																
m 36-53	Dance break on A theme																
m 54-61	B																
m 62-71	Coda																
Character Objective:	Leo describes her method of coping with monastic dogma																
Scene partner:	Audience																
Inciting Moment:	Fund Raiser Song																

Song: **The Biggest Ain't the Best**

Key signature: B Flat Major

Key Change to C Major in ms. 13 (Sister Hubert's confession)

Key Change to D Flat Major in ms. 31 (Sister Hilda)

Key Change to D Major in ms. 48 (Wind up to finish)

Meter: 4/4

Genre: Vaudeville Ditty

Melodic Structure:

m 1	Introduction
m 2-10	A
m 12	Modulation
m 13-20	A
m 21-29	B
m 30	Modulation
m 31-38	A
m 39-47	B (m 47 modulation)
m 48	Coda

Character Objective: Confess the natural struggle with the sin of pride

Scene partner: Sister Leo

Inciting Moment: Fund Raiser Song

Song:	Playing Second Fiddle	
Key signature:	D Major	
Meter:	4/4	
	2/4 in ms. 46	
	4/4 in ms. 47	
Genre:	Patter Song	
Melodic Structure:	m 1	Vamp
	m 2-9	A
	m 10-11	Vamp Interlude
	m 12-18	B
	m 19-20	Vamp Interlude
	m 21-28	A
	m 29	Vamp Interlude
	m 30-39	Vamp Interlude
	m 40-47	B
	m 48	Dialogue Interlude
	m 49-50	Vamp Interlude
	m 51-61	Coda on B Theme
Character Objective:	Robert Anne refutes the importance of being an understudy	
Scene partner:	Reverend Mother	
Inciting Moment:	Robert Anne was chastised by Rev. Mother for inserting her Convent Miranda gag into the show in an effort step outside her role as understudy.	

Song:	So You Want to be a Nun	
Key signature:	A Major (Amnesia)	
	Key Change to F Major in ms. 23 (Mary Annette-habit)	
	Key Change to A Major in ms 32 (Amnesia-vows)	
	Key Change to F Major in ms. 68 (Annette-poverty)	
	Key Change to G Flat Major in ms. 77 (call and response-chastity)	
	Key Change to A Major in ms. 85 (call and response-obedience)	
	Key Change to F Major in ms. 94 (Annette-obedience)	
	Key Change to A Major in ms. 100 (Amnesia-fight)	
Meter:	3/4 ms. 1 (Amnesia)	
	4/4 ms. 23 (Annette-habit)	
	3/4 ms. 32 (Amnesia-vows)	
	4/4 ms. 58 (Amnesia Mozart section-poverty)	
	3/4 ms. 77 (call and response-chastity)	
	4/4 ms. 92 (Annette-obedience)	
	3/4 ms. 99 (Amnesia-fight)	
Genre:	Vaudevillian Comedy Sketch set to music	
Melodic Structure:	m 1-2	Vamp Introduction
	m 3-22	A
	m 23-31	B
	m 32-33	Vamp Interlude
	m 34-57	A
	m 58-66	C (<i>Mozart Section</i>)
	m 67	Modulation
	m 68-76	B
	m 77-91	A
	m 92-93	(D <i>Summertime</i>)
	m 94-98	B
	m 99-124	Coda on A theme
Character Objective:	Define the lives of the women religious	

Scene partner:	The audience and Sister Mary Annette
Inciting Moment:	Fund Raiser Song with inserted puppet gag

Song:	Turn Up The Spotlight	
Key signature:	A Major	
	Key Change to B Flat Major in ms. 40 (Wind up finish)	
Meter:	4/4	
Genre:	Burlesque	
Melodic Structure:	m 1-9	A
	m 10-18	A
	m 19-26	B
	m 27	Transition
	m 28-35	A'
	m 36-39	Transition
	m 40-51	Coda on A theme
Character Objective:	Pay tribute to life in the spotlight	
Scene partner:	Audience	
Inciting Moment:	After misdirecting her anger and frustration toward Amnesia, Rev. Mother reminisces about her life in the spotlight in contrast to the difficult responsibilities of convent leadership.	

Song:	Lilacs Bring Back Memories								
Key signature:	E Major								
	Key Change to C Major in ms. 20 (Leo's idea)								
	Key Change to A Flat Major in ms. 28 (Amnesia tries)								
	Key Change to A Major in ms. 37 (Amnesia's memory)								
Meter:	4/4								
Genre:	American Sentimental Song								
Melodic Structure:	<table> <tr> <td>m 1-2</td><td>Introduction</td></tr> <tr> <td>m 3-18</td><td>A</td></tr> <tr> <td>m 19-27</td><td>B (m 27 modulation)</td></tr> <tr> <td>m 28-44</td><td>A</td></tr> </table>	m 1-2	Introduction	m 3-18	A	m 19-27	B (m 27 modulation)	m 28-44	A
m 1-2	Introduction								
m 3-18	A								
m 19-27	B (m 27 modulation)								
m 28-44	A								
Character Objective:	Enjoy memories evoked by the smell of Lilacs								
Scene partner:	Rev. Mother, Sister Hubert, Sister Amnesia, and Sister Leo								
Inciting Moment:	The Ladies' Altar Society sent Lilacs as a good-luck sentiment								

Song:	Tackle That Temptation with a Time Step	
Key signature:	A Major	
Meter:	4/4	
Genre:	Musical Theatre first act finale	
Melodic Structure:	m 1-19	Quasi Recitative on <i>Turn Up the Spotlight</i>
	m 20-26	Transitional Material Quasi Recitative
	m 27-50	A
	m 51-84	Dance Break (on A theme)
	m 85	Transition
	m 86-101	Coda on <i>Turn Up the Spotlight</i>
Character Objective:	Distract audience with flashy musical theatre tap number.	
Scene partner:	Audience	
Inciting Moment:	Reverend has gotten high on RUSH and needs to be removed from the stage while entertaining the audience and closing act one.	

Song:	Growing Up Catholic	
Key signature:	A Flat Major (Mass in Latin)	
	Key Change to E Major in ms. 37 (Rule began to change)	
	Key Change to A Flat Major in ms. 43 (Shades of gray)	
Meter:	4/4	
Genre:	Great Prayer of Thanksgiving (Ordinary of the Mass)	
Melodic Structure:	m 1-8	Counter Melody Refrain on <i>Hosannah</i>
	m 9-12	Introduction
	m 13-29	A
	m 30-36	<i>Hosannah</i> Refrain
	m 37-44	B
	m 45-50	Interlude
	m 51-58	B
	m 59-78	A
	m 79-87	<i>Hosannah</i> Refrain
Character Objective:	Enlighten the audience to the negative effects of Vatican II	
Scene partner:	Audience	
Inciting Moment:	Rev. Mother is unable to proceed with the show and Robert Anne needs to rescue the moment.	

Song: **We've Got to Clean out the Freezer**

Key signature: G Major

Key Change to A Flat Major in ms. 18 (Pack them in crates)

Key Change to G Major in ms. 26 (Gabriel)

Key Change to A Flat Major in ms. 35 (Final warning)

Meter: 4/4

Genre: Musical theatre parody of tragedy

Melodic Structure:

m 1-9	A
m 10-17	A
m 18-25	Bridge
m 26-34	A
m 35-42	A
m 43-50	Coda

Character Objective: Comment on the urgency of the situation.

Scene partner: Audience

Inciting Moment: A summons has arrived threatening a fine if the sisters are not removed from the freezer by the next morning.

Song:	Just a Coupl'a Sisters																														
Key signature:	F Major																														
	Key Change to B Flat Major in ms. 12 (Sisters-plain...)																														
	Key Change to B Major in ms. 20 (Sisters-having fun)																														
	Key Change to C Major in ms. 34 (Put us both together)																														
	Key Change to A Major in ms. 58 (Kick line)																														
Meter:	4/4																														
Genre:	Vaudeville two-person joke routine																														
Melodic Structure:	<table> <tr> <td>m 3</td><td>Vamp</td></tr> <tr> <td>m 4-11</td><td>Introductory Material</td></tr> <tr> <td>m 12-15</td><td>A</td></tr> <tr> <td>m 16-19</td><td>B</td></tr> <tr> <td>m 20-23</td><td>A</td></tr> <tr> <td>m 24-27</td><td>B</td></tr> <tr> <td>m 28-31</td><td>B</td></tr> <tr> <td>m 32-33</td><td>Vamp Dialogue (m 33 modulation)</td></tr> <tr> <td>m 34</td><td>Interlude</td></tr> <tr> <td>m 35-38</td><td>A</td></tr> <tr> <td>m 39-42</td><td>B</td></tr> <tr> <td>m 43-50</td><td>B'</td></tr> <tr> <td>m 51-54</td><td>A'</td></tr> <tr> <td>m 55-58</td><td>C (<i>Swanee theme</i>)</td></tr> <tr> <td>m 59-69</td><td>Coda</td></tr> </table>	m 3	Vamp	m 4-11	Introductory Material	m 12-15	A	m 16-19	B	m 20-23	A	m 24-27	B	m 28-31	B	m 32-33	Vamp Dialogue (m 33 modulation)	m 34	Interlude	m 35-38	A	m 39-42	B	m 43-50	B'	m 51-54	A'	m 55-58	C (<i>Swanee theme</i>)	m 59-69	Coda
m 3	Vamp																														
m 4-11	Introductory Material																														
m 12-15	A																														
m 16-19	B																														
m 20-23	A																														
m 24-27	B																														
m 28-31	B																														
m 32-33	Vamp Dialogue (m 33 modulation)																														
m 34	Interlude																														
m 35-38	A																														
m 39-42	B																														
m 43-50	B'																														
m 51-54	A'																														
m 55-58	C (<i>Swanee theme</i>)																														
m 59-69	Coda																														
Character Objective:	Describe the nature of their relationship and personalities																														
Scene partner:	Audience																														
Inciting Moment:	Fund Raiser Song																														

Song:	Playing Second Fiddle (Reprise)	
Key signature:	D Major	
Meter:	4/4	
Genre:	Patter Song	
Melodic Structure:	m 1-2	Vamp Introduction
	m 3-9	B
	m 10-11	Vamp transition
Character Objective:	Convince Rev. Mother to let her sing her prepared song	
Scene partner:	Rev. Mother	
Inciting Moment:	The Cook Book and its presentation has failed	

Song:	I Just Want to Be a Star	
Key signature:	F Major	
	Key Change to G Flat Major in ms. 39 (Convent cast)	
	Key Change to F Major in ms. 47 (want star memories)	
	Key Change to A Flat Major in ms. 63 (Burlesque wind up)	
Meter:	4/4	
Genre:	Burlesque	
Melodic Structure:	m 1-9	A
	m 10-17	A
	m 18-25	B
	m 26-33	C
	m 34-38	B
	m 39-46	A
	m 47-54	B
	m 55-62	C
	m 63-78	Coda on B theme
Character Objective:	Confesses her deep desire to be the star of a show	
Scene partner:	Audience	
Inciting Moment:	Rev. Mother has given her blessing for Robert Anne to perform	

Song:	The Drive In	
Key signature:	E Flat Major	
	Modulates to C Major in ms. 24 (Drive-in theme)	
Meter:	4/4	
Genre:	Andrews Sisters Song of Nostalgia	
Melodic Structure:	m 1-14	Introductory material A
	m 15-22	Introductory material B
	m 23	Modulation to C Major
	m 24-30	A
	m 31-35	Vocal Interlude
	m 36-44	B
	m 45-58	A
	m 59-67	A
	m 68-78	Coda on Vocal Interlude
Character Objective:	Reminisce about the emotional escape the drive in provides	
Scene partner:	Audience	
Inciting Moment:	Fund Raiser Song	

Song:	I Could've Gone to Nashville	
Key signature:	A Flat Major	
	Key Change to B Major in ms. 22 (Country Singer)	
	Key Change to A Flat Major in ms. 39 (Backup Singers)	
	Key Change to B Major in ms. 56 (Dialogue-Memory)	
	Key Change to C Major in ms. 90 (Remember it all)	
Meter:	4/4	
Genre:	Country and Western "It Could Have Been..." Song	
Melodic Structure:	m 1-5	Introduction
	m 6-21	A
	m 22-38	B
	m 39-55	B
	m 56-63	Interlude on B theme
	m 64-79	B
	m 80-87	B
	m 88-91	Interlude
	m 92-111	Coda on A theme
Character Objective:	Share her fantasies of being a country and western singer	
Scene partner:	Audience	
Inciting Moment:	Sisters flee the stage to escape Rev. Mother's wrath for an inserted gag.	

Song:	Gloria in Excelsis Deo
Key signature:	B Flat Major
Meter:	2/4
Genre:	Proper of the Mass
Melodic Structure:	m 1 Introduction m 2-6 A
Character Objective:	Delivering praise to God
Scene partner:	God Almighty
Inciting Moment:	The return of Amnesia's memory has uncovered that she is the winner of unclaimed money from the Publisher's Clearing House Sweepstakes

Song: **Holier Than Thou**

Key signature: E Flat Major

Key Change to B Major in ms. 38 (Saint Lucy)

Key Change to F Major in ms. 56 (Saint Anthony)

Key Change to G Flat Major in ms. 67 (Cast joins on chorus)

Key Change to A Flat Major in ms. 75 (Riffs on chorus)

Meter: 4/4

Unmetered ms. 81-83

4/4 at ms. 84

Genre: Black Gospel Revival Song

Melodic Structure:

m 1-9	Introductory material
m 10-18	A
m 19-26	B
m 27-35	A
m 36-38	Interlude
m 39-46	B
m 47-54	A
m 55-56	Interlude Vamp
m 57-64	B
m 65	Interlude
m 66	Modulation
m 67-74	A
m 75-80	A
m 81-85	Cadenza

Character Objective: Instruct the audience and the sisters in how to become a saint.

Scene partner: Audience and Sisters

Inciting Moment: Fund Raiser Song

Song:	Nonsense Is Habit-Forming (Reprise)								
Key signature:	G Flat Major								
	Key Change to C Major in ms. 10 (Sell it girls)								
	Key Change to B Flat in ms. 12 (Spotlight)								
Meter:	4/4								
Genre:	Vaudeville progression into Burlesque								
Melodic Structure:	<table border="0"> <tr> <td>m 1</td> <td>Introduction</td> </tr> <tr> <td>m 2-9</td> <td><i>A (Nonsense is Habit-Forming)</i></td> </tr> <tr> <td>m 10-11</td> <td>Interlude</td> </tr> <tr> <td>m 12-26</td> <td><i>B (Turn Up the Spotlight theme)</i></td> </tr> </table>	m 1	Introduction	m 2-9	<i>A (Nonsense is Habit-Forming)</i>	m 10-11	Interlude	m 12-26	<i>B (Turn Up the Spotlight theme)</i>
m 1	Introduction								
m 2-9	<i>A (Nonsense is Habit-Forming)</i>								
m 10-11	Interlude								
m 12-26	<i>B (Turn Up the Spotlight theme)</i>								
Character Objective:	Say thank you and good-bye								
Scene partner:	Audience								
Inciting Moment:	“In real time” Curtain Call								

Incidental Music

Convent Miranda

Latin Mambo

Tackle That Temptation Dance Break (m 79-84)

West Side Story

Mock Fifties

Doo Wop

Witch

Witch theme from Wizard of Oz

The Veil

Variation *Nunsense is Habit-Forming*

Euthanasia's Chord

Silent movie villain underscoring

Penguin Walk

Cartoon underscoring

Soup's On

Parody on the Swan Lake Theme

Nunsmoke

Happy Trails theme

MICRO CHARACTER ANALYSIS

SISTER MARY HUBERT

Situation

Sister Mary Hubert's situation in the musical is that of being second in command. Still she knows that she has the brains and fortitude to be the leader. She is scripted by Goggin, "...second in command, and always competing with the Mother Superior...She is understanding, diplomatic, dignified and teaches the Novices the ground rules but kicks up her heels with the slightest bit of encouragement" (1.26).

In A Book of Saints: True Stories of How They Touch Our Lives, Anne Gordon defines the saint name of Hubert as "bright mind." Sister Mary Hubert is "a smart cookie" and is very capable of successfully running three convents all at once as both Mistress of the Novices and Reverend Mother. She operates from a sense of superiority in having to be subordinate to Reverend Mother, Sister Mary Regina.

Hubert was aware from the outset of Reverend Mother's beta max purchase that it was an act of pure irresponsibility. True to her character, she expressed her opinion from the inciting moment straight through to the onset of the conflict.

Throughout the script, the impression is given that Sister Hubert is the *Deus Ex Machina* who provides the voice of reason against Reverend Mother's sometimes misguided leadership. In the National Catholic News Service Tom Ewald said, "[...] Mr. Goggin said Sister Hubert, the mistress of novices who gets into spats with mother superior (does so) 'because she really thinks she's got more on the ball than the mother superior,' [...]" (5.44)

Hubert's domestic position as Mistress of the Novices appears to provide her a greater sense of integrity when it comes to deciphering the cause and effect of convent matters.

From her childhood, Hubert had always wanted to be a nun. But she confesses her personal struggle with maintaining humility within her position as Mistress of the Novices to Sister Mary Leo in the song, "The Biggest Ain't The Best." Hubert desires to obtain the position of Reverend Mother so that she can "...turn the Little Sisters of Hoboken into the Big Sisters of Newark!" (p.28) Hubert also reveals during her vaudevillian routine, "Just A Coupl'a Sisters" that Reverend Mother is just a stepping stone to greater things.

Once the conflict is locked, Hubert is obedient to follow and support Reverend Mother's choices and serves as an example to the other sisters on how to keep the solemn vow of obedience. When the play begins, Hubert is at Regina's right hand ready to assist in accomplishing her leadership. Any conflict she experiences between herself and Reverend Mother is often expressed out of ear-shot of the other sisters.

When Regina chastises Amnesia to the point of tears for forgetting to mention the health inspector called, Hubert scolds Regina and tells her that she "didn't have to be so hard on (Amnesia)." (p.38) Later, the cookbook turns out to be a culinary disaster and Reverend Mother (RM) casts her responsibility away from herself for not proofing it first; Hubert caustically reminds her that "we thought you went over all this with Julia." (p. 58)

Hubert's situation changes from obedient second in command to active problem solver when Reverend Mother realizes that the evening is not going to unfold as she had planned. Once RM realizes that Hubert knew about the puppet act in addition to not knowing the inspector called, Hubert is given permission to start cleaning up the present

and impending messes as she is not sure she can do it alone. Hubert is thereby given a little authority to make some of her own decisions. Once RM gets stoned, the sisters begin to turn to Hubert to run the show.

Reverend Mother concedes that she could not do anything at the convent without Hubert's help in, "Just A Coupl'a Sisters."

Hubert sings:

Every time you have to face a crisis,

Who's the one who helps you muddle through?

Reverend Mother sings:

Alright I confess it, yes the truth is,

I couldn't do it without you. (1.26)

Although Hubert is given due recognition by Reverend Mother in front of the "parish" (audience) and the sisters, she is still in the same situation after the resolution of conflict that she experienced at the inciting event; she is still second in command, still longing for the position to Reverend Mother. After the sisters revel in the knowledge that they are now award recipients of the Publisher's Clearing House Sweepstakes, Sister Leo states, "You never know what the Almighty has planned." (p. 70) Hubert, still dreaming of promotion, "Today the Mistress of Novices, tomorrow..." (p.70)

Predicament

The talent show event gives Hubert the opportunity to choose between her strengths and weaknesses. Hubert knows she has the insight to address the consequences brought about by the mismanagement of burial funds. But she is not in charge. As a member of a religious order she must follow a "rule" (program of life).

In addition to following a rule, Christian monks and nuns take three vows—poverty, chastity, and obedience [...] The vow of obedience requires a person to always follow the decisions of the leader of the monastic community (1.18).

Hubert's leader is Reverend Mother and must submit to her leadership. As second in command, Hubert's desire for leadership causes her to engage in an on-going struggle with obedience to one she observes as insufficient.

In spite of what sometimes manifests as insubordination, Hubert possesses a valor in her ability to battle with her pride and stay humble. A composite of her lyrics in "The Biggest Ain't the Best", exemplifies the wisdom she has gained during her religious life to confront her pride issues.

Don't demand the spotlight, let the spotlight come to you.

The Lord tells us the least are often those that are the blest.

The people with the biggest drums don't always lead the band.

So do what you do well.

Just remember to be humble as we proudly go and shine (p. 28)

Actions

Sister Hubert's super objective is to "assist Reverend Mother in raising money for the burial fund all the while not letting anyone forget that she insisted on burying the sisters before buying electronic equipment."

Hubert is a woman of action and concise words. She also possesses a “punch line” type humor in her outspokenness. Her character takes any “straight man” situation and “brings it home” with some of the script’s best “zingers.”

	Set Up Situation or Lines	Hubert’s Punch Lines
1	Reverend Mother relays to the audience that “nearly every sister died of botulism.”	“It was kind of like the ‘Last Supper!’ That’s a little convent humor.”
2	In relaying the story about the cut throat Maryknolls...	Sister Hubert pitches a funny little snit about their Mother Superior cheating by not calling B15
3	While Reverend Mother is speaking of the success of her greeting card fund raiser...	With sarcasm bathed in saccharin, Hubert reveals Regina’s irresponsible purchases and proclaims that she would never do such a thing. Under the glare of Reverend Mother she quickly apologizes for questioning her judgment.
4	During <i>The Biggest Ain’t The Best</i>	Hubert tells a bawdy story of a busty nun falling over when she knelt to kiss the Bishop’s ring.
5	After Amnesia’s Puppet number	Reverend Mother reveals that Hubert knew about the act all along and did not tell her.
6	After Reverend Mother’s rousing Vaudeville number, <i>Turn Up The Spotlight</i>	Hubert brings her back to reality with: “Well, you’re turning out to be a regular Sophie Tucker!” Amnesia sets up: “Was she a Mother Superior, too?” Hubert lands another one: “Not quite dear.”
7	During <i>Lilacs Bring Back Memories</i>	Hubert affectionate shares her fond memories of her naming ceremony where she received the name Hubert. After a beat she admits: “...I thought I was gonna die!”
8	During <i>Just A Coupl’a Sisters</i>	Hubert accidentally reveals that she considers Reverend Mother a stepping stone, but immediately creates cover by saying she was trying to be sensitive to Reverend Mother’s concerns about her weight which leads into set when Reverend calls herself beefy then Hubert calls her whopper (or) Reverend Mother says she’s retaining water and Hubert calls her Lake Superior.
9	In the Cooking with BVM segment where they discover that there is a dish called Mary Magdalene Tarts	Hubert says to the audience: “Betcha they’re easy!”
10	After the Board of Health Summons Reverend Mother asks, “How could I be so stupid?”	Hubert says: “Let me count the ways.”
11	In <i>Holier Than Thou</i>	Hubert touts comical descriptions of religious icons. Saint Anthony ran a lost and found. Saint Agnes was into torture. Mary Magdalene was a hooker with a dream.

Table 3: Sister Mary Hubert's Punch Line Structure.

Hubert's humor enables her to get away with a form of rebellion that she would never get away with she were ill-tempered. She enables Reverend Mother to laugh at herself and the frustrating situations at hand.

Appearance

Hubert is traditionally played by African American actresses due to the gospel nature of the "[...] revival-flavored *Holier Than Thou* [...]" (6.09) at the end of the show. Regional theatres around the world cast outside of tradition for this role and create the same dynamic chemistry between the sisters while preserving the integrity of the script. However, Nunsense, Inc. continues to employ African American actresses for the role for its regionally sponsored productions and national tours. Michele Dickey of the New Haven Bulletin criticizes Goggin for his pandering to black stereotypes, "(Sister Hubert's) part culminates in 'Holier Than Thou' in which the writer/director seems to take advantage of black stereotypes (as he did occasionally throughout the play) [...]" (6.14) Contrary to Dickey's assessment, other than the gospel genre of "Holier Than Thou", the script makes no cultural references or asides that would indicate a stereotype. Perhaps Dickey could be mistaking the actor's choice in line delivery, physical gesturing, or ad lib with the actual text. It is Goggin's liberation from stereotypical dialogue that makes his script accessible to regional acting communities that do not always have access to ethnic talent. No matter the ethnicity of Sister Mary Hubert, the script requires that she have an "imposing and dignified" (1.26) presence with a large voice that can maneuver the dynamic numbers written for her.

Hubert sings the closing number of both acts of Nunsense's this vaudeville-style presentation. According to E.F. Albee's successful structure for his Vaudeville shows in

the late 1800s, the character Sister Hubert requires a “headliner” actress. “Tackle That Temptation with a Time Step”, a number at the end of the first act would be the Big Act that encourages the audience to return for the second act. “Holier Than Thou” at the end of act two engages the audience enough to qualify as the eleven o’clock number. For this demand, the physical presence of actor cast as Hubert would need to be commanding when called upon. “Commanding” may manifest in many shapes and sizes. The habit costume does not limit casting in terms of physique. When called for, whatever Sister Hubert’s physical stature, she must take complete authority of her surroundings.

Center

Hubert’s psychological fixation is that of intentionally subdued commentary. Every word that comes out of Reverend Mother’s mouth is received by Hubert constantly judged but never articulated. Hubert *must* honor the position she is assigned, thereby honoring the position given to Reverend Mother.

The physical gravity of Hubert is one of self assurance and grace. No matter her size, Hubert’s posture is stately as becoming her rank. She exemplifies all of the physical traits which one would expect a nun to demand of her charges: “Sit/Stand up straight”, “Eyes forward”, “Hands to yourself”, and “Wipe that silly grin off of your face.” Although she is stately, she is not rigid. Hubert is quick to abandon these physical qualities in order to enjoy her self. She would have no problem in stooping to humor, ogling in disgust, poking fun, or smirking with conceit.

Hubert is light on her feet and reacts quickly. Her movements are purposeful and steady never erratic. She is not afraid to express herself physically. She willingly pats the other nuns in affirmation or consolation, or pinches them in frustration. Goggin says

of the person Sister Hubert is based, “she was supposed to be dignified. But with the slightest bit of encouragement she was ready to kick up her heels.” (1.26)

Habitual Gestures

The fruit of the Spirit as described in Galatians 5:20 (love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control) are qualities that are contrary to the sinful nature and worldliness. These qualities are hard for Hubert to maintain when she is faced with what she perceives as Reverend Mother’s ineptitude. In adherence to her vow of obedience, Hubert may resort to closing her eyes, bowing her head or biting her lip to keep from stepping out of bounds when Reverend Mother is present.

Temperament

Hubert is not easily excited. When Reverend Mother begins to scamper in frustration, Hubert is steadfast. Her emotional state in a crisis is calm, as if she knew the unexpected would happen. Her verbal response, when others are at a loss for words, seems fully contemplated on short notice. Hubert’s mood is always pleasant except for the occasional wise crack. There is always a sparkle in her eye that hints at impending mischief.

Relationships

Typically, the members of the Catholic religious life live together in a community either a convent (for nuns) or a monastery (for monks). In cloistered convents, “the

sisters and novices are isolated from the outside world...they seek their own salvation and that of others through a program of worship, prayer, and contemplation.” (1.16)

Uncloistered convents include orders, societies, and institutes whose members conduct schools, maintain hospitals, and provide other types of social services.

The Little Sisters of Hoboken commune in an uncloistered convent where there is a church, convent and a school that at least has seventh and eighth grade. Sister Mary Hubert is in charge of “teaching the Novices the ground rules, and is supposed to be dignified. But with the slightest bit of encouragement she is ready to kick up her heels.” (1.26) Hubert is *supposed* to be dignified. An expectation of dignity is imposed upon the position of Mistress of Novices and is duly fulfilled by Hubert. Still her Novices could count on her to provide levity at just the right moment. Her aptitude maintains the respect of others, but her underlying playful nature makes her endearing.

The script also defines Hubert’s interactions with others as, “a kind of person who always would try to be understanding and diplomatic...” and of her relationship with Reverend Mother as a “...a healthy rivalry (somewhat like Mame Dennis and Vera Charles in Patrick Dennis’ ‘Auntie Mame’). Each trying to outdo the other.” (1.26)

Hubert musters very little “understanding diplomacy” when her “Superior” puts dead bodies in the convent freezer because she bought audio visual equipment instead of burial plots. From that moment on, Hubert-one-upmanship games begin.

Hubert and Reverend Mother have become best friends over the years. And like Auntie Mame and Vera Charles, they bring out the best and the worst in each other. In spite of her ambition, Hubert would never do anything to intentionally discredit Reverend Mother because she respects her dedication and wisdom. In turn, Reverend Mother acknowledges Hubert’s gift for leadership and permits Hubert to call her by her

ceremonial name without the title when they are alone together; Regina. Hubert does not abuse the privilege by expressing this familiarity in front of others. Additionally, Hubert would not tease or talk back to Reverend Mother if she thought that it was unacceptable.

Their faith and many years of service together bonds them. Together they have endured the failed Leper colony in Southern France as well as the daily responsibilities of running an order and a school. Although they always show respect for one another, they sometimes unleash the honest truth. It is not hard to visualize Reverend Mother and Sister Mary Hubert having a late night discussion about all the things that lay women talk about.

CHAPTER EIGHT

CONCLUSION

On many levels, anything that has Nunsense printed on it spells success.

Nunsense became a financial empire earning seven figures for Goggin as it packed regional theatres around the world. The Seaside Music Theater production was not an exception. It was a financial boon. Fiscal improvement is usually the reason theatres schedule the show in its season, not the brilliant integration of script and song. But the script's world of Catholicism is well structured, convincing and magnetic.

The cultural research provided a fascinating education of the religion that until now were a mystery. Statistics show the financial and entertainment appeal of Nunsense to audiences of all or no religious persuasion. However, the show appeals to Catholics on a much deeper level than it does to the rest of us. The cultural and historical research coupled with Goggin's respect for the Catholic religion makes the show fascinating. Until Nunsense, Catholicism was inserted into scripts to represent the self-serving institutional perspective layered with a lot of hypocrisy. The success of the show and its sequels exposes the hunger for proper representation among many devoted Catholic followers world-wide.

My process began by pulling any and all of the Catholic and social references out of the script in order to create a dictionary reference. The cast was mostly Catholic, but each had references with which they were unfamiliar. This process of defining dogma transformed ideas that I first considered tedious ritual into an understanding and respect. *Nunsense* was no longer just a funny show with funny characters, it was an inside look at normal women who love their beliefs so much that they sacrificed a segment of life

others battle to preserve and improve. Placing faith through Catholicism in a place of honor became my entrance into the character of Hubert.

It was a relief to find out at the beginning of rehearsal that our director Donna Drake had no intention of mocking Catholic religion or its nuns. She was very careful to communicate to the cast that it was the nun's undeniable faith that allowed audiences to laugh along with them as they exposed their strengths and weaknesses during the evening's chaos. As discussed in rehearsal, there are so many wounded Catholics in the entertainment industry it is rare to find a director that does not want to impose a little negative perspective into a production that Mr. Goggin has so carefully excluded.

Prior to meeting with Ms. Drake, I understood Hubert to be outgoing and carefully insubordinate. During our first discussion about characterization, I think Ms. Drake was respectfully designing the role of Hubert around what she perceived to be my own personality. She mentioned that she wanted Hubert to be shy and retiring, but would unexpectedly pop out of control on occasion. But being an introvert and a twenty-year free-lance veteran of musical theatre, I know who is in charge and how to keep my job and my mouth shut. This was not what I had planned and although Ms. Drake is very collaborative it was not time to contradict.

Rehearsals proceeded with this direction hanging over it, but would fall by the wayside as we blocked scenes with Reverend Mother and Sister Hubert. The momentum written in Goggin's script overtook us and as written in the character descriptions, out came Mame and Vera Charles. Ms. Drake is a true director of actors. She is not intimidated and knows how to get most out of her actors by changing her mind to accommodate the moment. Over time Ms. Drake could see that my personality did not have to be my character's personality, Hubert was allowed to continue the journey I

discovered in the analysis I started before the rehearsals. Ms. Drake's direction enabled me to better define Hubert's relationship with Reverend Mother in a way that could communicate to the audience sub-textually. Her keen attention to detail and honesty would not let under developed moments exist.

The vocal experience was a success. I was very pleased that the cast was comprised of accomplished singers. Contrasting the original cast recording the show was a delight to the ears. The numbers were not brash or shrill. Musical director Terry Tichenor knew me only as a classical singer. Assuming that the gospel requirements of Hubert would be unfamiliar to me, he scheduled private rehearsal in which he intended to transcribe the vocal riffs from the cast recording so that I would have material to use. He quickly realized that I could construct my own riffs that would be more current than those created by Edwina Lewis in 1985.

Hubert's vocal line sits low in my voice. I had to develop a different kind of vocal stamina to make it through the show with enough gusto to deliver *Holy Than Thou* at 10:30 every evening. The vocal fatigue that accompanied was not damaging, just different than any I had experienced. The Estill training gained during my first year of the graduate program served me well. Understanding the physical working of the vocal instrument enabled me to make healthy choices as I maneuvered through Hubert's gospel material while staying true to the style and presentation expectations.

Performing the thesis role in a professional vs. academic theatre had its advantages and disadvantages. The professional situation allowed me to balance academia with the dynamics of a professional theatre. Not all directors and actors do the research required of students in a theatrical degree program. This puts the student in a situation in which he must they exercise discretion over the information he possesses. An

undisclosed actor can offend a production team that is less informed than he. However, solicited casebook information is welcomed by a mature collaborative situation.

Had this been an academic situation, my casebook information would have come more into play. I would have been given opportunities to discuss source material and history. These discussions among the cast and director might have broadened my research and perspective of areas unknown to me. However, this would eliminate the actor's introduction to the discretion needed within the hierarchy of a professional job.

From beginning to end, I experienced a deep gratitude for the opportunity to return to professional work with a knapsack of new material and processes from which to work. My performance and performance experience are better because of it.

CHAPTER NINE

COMMITTEE CHAIR REPORTS

MEMORANDUM

TO: Dr. Julia Listengarten, Director of Graduate Studies, Dept. of Theatre

FROM: S. Chicurel, DMA

RE: Anita Anderson-Endsley

DATE: 1 February 2005

Julia: To my knowledge, there is no “formal” form to fill out as record that a thesis chair and other committee members have attended rehearsals/performance of students who are performing a thesis role.

Please accept this memo in lieu of standard paperwork.

I attended both rehearsal and performance versions of “Nunsense” at Seaside Music Theatre. Anita Endsley is playing the part of Sister Mary Hubert as partial fulfillment for the requirements of the MFA in Musical Theatre.

I would like to state, first, that in both environments (rehearsal and public performance), I’ve noted significant growth in Anita as an actress. Her sense of timing, and particularly of comic timing is “spot on” and worthy of note. Anita came into the MFA program with an impressive resume as a singer. Still, the style/voice quality she displayed in many instances in “Nunsense” attest to her ability to now sing in a number of voice qualities. Her understanding of style/period requirements is evident in the manner in which she acted and sang.

Finally, having had conversations with Donna Drake, director of “Nunsense,” I was not surprised to hear that Anita’s professionalism and rehearsal demeanor can still stand as a model for her peers.


COMMITTEE MEMBER EVALUATIONS



Department of Theatre

MEMORANDUM

TO: Office of Graduate Studies

FROM: Steven R. Chicurel, DMA 
Associate Professor, Department of Theatre




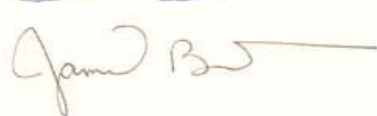
DATE: 7 April 2005

RE: Anita Anderson-Endsley MFA Thesis Defense

Anita Anderson-Endsley, a third-year student in the MFA/Musical Theatre program, successfully defended her MFA Thesis on ~~30~~³⁰ April, 2005. Committee members Julia Listengarten, PhD, James Brown, Be Boyd, and Steven R. Chicurel, DMA (chair) were in attendance.

It was clear, through conversation with Ms. Endsley, that she has a thorough grasp of musical theatre literature, history, genre style, and performance practice. Her ability to elaborate on points made in her thesis, comment on her production experience, and do so in an articulate and clear fashion speak to her successes as a student performer and scholar.

The graduate committee wishes her well as she nears the completion of her degree requirements.


Steven R. Chicurel, DMA

Julia Listengarten, Ph.D.

Be Boyd

James Brown

REFERENCES

- 1.01 Bounds, Gwendolyn. “How Silly Nuns Jokes Helped Create a Fortune.”
 Wall Street Journal 17 Feb. 2004, eastern ed.: B1+.
- 1.02 Seaton, Douglass Ideas And Styles in the Western Music Tradition.
 California: Mayfield Publishing Company, 1991.
- 1.03 Kaylin, Lucy For the Love of God. New York: HarperCollins Publishers
 Inc., 2000.
- 1.04 Lutz, Norma Jean The History of the Black Church. Pennsylvania:
 Chelsea House Publishers, 2001.
- 1.05 Bokenkotter, Thomas A Concise History of the Catholic Church.
 Expanded ed. New York: Doubleday, 1990.
- 1.06 Vardey, Lucinda, comp. A Simple Path/Mother Teresa. New York:
 Ballantine Books, 1995.
- 1.07 Thomas, Gordon Desire and Denial; Celibacy and the Church. Boston:
 Little, Brown and Company, 1986.
- 1.07 Gordon, Anne A Book of Saints; True Stories of How They Touch Our
 Lives. New York: Bantam Books, 1994.
- 1.08 O’Hara, Marian Nuns and Priests: The Great Divide. Indiana, 2002
- 1.09 Kuhns, Elizabeth The Habit: A History of the Clothing of Catholic Nuns.
 New York: Doubleday, 2003.
- 1.10 Reed, Cheryl Unveiled: The Hidden Lives of Nuns. New York: The
 Berkley Publishing Group, 2004.
- 1.11 Brantl, George, ed. Catholicism. New York: George Baziller, Inc., 1961.
 McGreevy, John T. Catholicism and American Freedom: A History.
 New York: W. W. Norton & Company, 2003.
- 1.12 Donnelly, Joyhn Patrick. “Saint.” World Book Millennium 2000 Encyclopedia.
 Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.13 Imbelli, Robert. “Roman Catholic Church.” World Book Millennium 2000
 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp.,
 c 2000.

- 1.14 Elder, E. Rozanne. "Religious Life." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.15 Carr, Anne E. "Nun." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.16 Carr, Anne E. "Convent." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.17 "Leading Christian Religious Orders." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.18 Faulk, Nancy E. Auer. "Monasticism." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.19 Shinnick, Thomas M. "Leprosy." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.20 DeJong, James A. "Missionary." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.21 Harran, Marilyn J. "Francis of Assisi, Saint." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.22 Willits, Ann. "Dominicans." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.23 "Scholasticism." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.24 Burrell, David B. "Aquinas, Saint Thomas." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.25 Imbelli, Robert. "Vatican Council II" World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 1.26 Goggin, Dan. Nonsense: A Musical Comedy. New York: Samuel French, Inc., 1982
- 2.01 Botto, Louis. "Creating Nonsense." Playbill. no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.

- 2.02 Goggins, Dan. "Nun Cards." New York: Nunsense/Nunstuff, Inc., 1981.
- 2.03 Gergely, Peter Nunsense. DRG Records, Inc. 1988.
- 2.06 Goggin, Dan Nunsense II: The second coming.... New York: Samuel French, Inc. 1993.
- 2.07 Goggin, Dan. Nunsense II: The second coming... New York: DRG. 1993.
- 2.08 Goggin, Dan. Nunsense Jamboree: Sister Amnesia's Country Western. New York: Samuel French, Inc., 1996.
- 2.09 Goggin, Dan. Nuncrackers: The Nunsense Christmas Musical. New York: Samuel French, Inc., 1998.
- 2.10 Goggin, Dan. Nunsense: A-Men! New York: Samuel French, Inc., 1998.
- 2.11 Goggin, Dan. Meshuggah-Nuns!. New York: Samuel French, Inc., 2002.
- 3.01 Koenig, Bob. "'Nunsense' Creator Called on His Past." Catholic Standard and Times. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 3.02 Cauffiel, Lowell. "Lowell Cauffiel with Dan Goggin." no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 3.03 Nicolette, David. "He never became a priest, but Goggin's devilish humor harks to divine inspiration." The Grand Rapids Press. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 4.01 Goggin, Dan. Nunsense: A Musical Comedy. New York: Samuel French, Inc., 1982
- 4.02 Disasters. 8 Feb. 2005. Boise State University. 2005, <http://boisestate.edu/history/ncasner/hy210/volcano.htm/>
- 4.03 Seaton, Douglas. Ideas and Styles in the Western Musical Tradition. California: Mayfield Publishing Company, 1991.
- 4.04 "Crucifix". Def. Webster's New World Dictionary. Pocket Books Paperback edition. 1995.

"Crucifixion". Def. Webster's New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.06 "Novice". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.

- 4.08 Gordon, Anne. A Book of Saints: True Stories of How They Touch our Lives. New York: Bantam Books, 1994.
- 4.09 “Habit”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.10 “Last Supper”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.11 “Convent”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.12 Kuhns, Elizabeth The Habit: A History of the Clothing of Catholic Nuns. New York: Doubleday, 2003.
- 4.14 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.17 The Video Cassette Recorder. 8 Feb. 2005. University of Pennsylvania. 2005. <http://repairfaq.cis.upenn.edu/>
- 4.18 “Ave Maria”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.19 “Missionary”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.20 “Imbroglia”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.21 “Colony”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.22 “Leprosy”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.23 “Quarantine”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.24 “To Be Unclean”. Def. Vine’s Complete Expository Dictionary of Old and New Testament Words. Nashville: Thomas Nelson Publishers, 1984.
- 4.25 “Hottentots”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.26 “Zulus”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.

- 4.27 “Ubangi”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.28 “Swazi”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.29 “Bushmen”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.30 “Pygmy”. Def. Webster’s New World Dictionary. Pocket Books Paperback edition. 1995.
- 4.31 “Watusi”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.32 “Protestant”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.33 “Mon Dieu”. Def. Merriam-Webster’s French-English Dictionary. Springfield: Merriam Webster, 2000.
- 4.34 “Franciscan”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.35 “Order”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.36 “Novitiate”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.37 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.38 “Benedicte”. Cassell’s new compact Latin-English, English-Latin dictionary. New York: Collier Books: Macmillan, 1987, 1963.
- 4.40 “Tour Jeté”. Def. Technical Manual and Dictionary of Classical Ballet. 3rd. ed.. New York: Dover Publishing, Inc., 1964.
- “Jeté”. Def. Technical Manual and Dictionary of Classical Ballet. 3rd. ed.. New York: Dover Publishing, Inc., 1964.
- “Jeté dessus en tournant” Def. Technical Manual and Dictionary of Classical Ballet. 3rd. ed.. New York: Dover Publishing, Inc., 1964.
- 4.41 Plié”. Def. Royal Academy of Dancing Dictionary of Classical Ballet. 2nd ed. New Jersey: Princeton Book Company, 1997.

- 4.42 Elder, E. Rozanne. "Religious Life". World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.45 "Luke 14:11". The Holy Bible; New International Version. Michigan: Zondervan Corporation, 1998.
- 4.47 "Matthew 20:16". The Holy Bible; New International Version. Michigan: Zondervan Corporation, 1998.
- "Luke 9:48". The Holy Bible; New International Version. Michigan: Zondervan Corporation, 1998.
- 4.48 Styne, Jule. Gypsy. New York: Theatre Communications Group, 1994.
- 4.49 Susann, Jacqueline. Valley of the Dolls. New York: B. Geiss Associates, 1966.
- 4.50 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.51 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>
- 4.52 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>
- 4.53 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>
- 4.54 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.55 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>
- 4.56 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>
- 4.57 "Monsignor". Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.
- 4.59 "Poverty". Def. Webster's New World Dictionary. Pocket Books Paperback edition. 1995.
- "Poor". Def. Webster's New World Dictionary. Pocket Books Paperback edition. 1995.

- 4.60 “Postulant”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.61 “Confessional”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.64 “Immaculate Conception”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.65 The River Thames Guide. 10 Oct. 2004. The River Thames Guide, Ltd. 1999. <http://www.riverthames.co.uk/>.
- 4.68 “Amphetamine”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- “amyl nitrate”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.69 Internet Broadway Database. 7 Feb. 2005. The League of American Theatres and Producers. <<http://www.ibdb.com/>>.
- 4.70 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.71 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.72 “Temptation”. Def. Vine’s Complete Expository Dictionary of Old and New Testament Words. Nashville: Thomas Nelson Publishers, 1984.
- “Transgression”. Def. Vine’s Complete Expository Dictionary of Old and New Testament Words. Nashville: Thomas Nelson Publishers, 1984.
- 4.73 Spyri, Johanna. Heidi. New York: Viking 1996
- 4.74 Astrid, Jindgren. Pippi Longstocking. New York: Scholastic Book Services.
- 4.75 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.76 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.79 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>

- 4.80 Imbelli, Robert. "Roman Catholic Church." World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 4.82 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.83 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.84 "Euthanasia". Def. World Book Millennium 2000 Encyclopedia. Deluxe Ed. Chicago : Field Enterprises Educational Corp., c 2000.
- 4.86 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.87 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.89 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.90 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.91 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.92 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.93 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.94 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.95 Lehar, Franz. The Merry Widow. London; New York: Chappell, 1907.
- 4.96 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.98 Internet Movie Database. 7 Feb. 2005. Internet Movie Database, Inc., <<http://www.imdb.com/>>
- 4.100 Franck, Cesar. Panis Angelicus. E.C. Schirmer Music Company, 1937

- 4.101 "Mary Magdalene". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.102 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.103 "Lamb of God". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.104 "Vichyssoise". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.105 Browning, Elizabeth Barrett. Elizabeth Barrett Browning. New York: Gramercy Books, 1995.
- 4.106 Goggin, Dan. Nonsense: A Musical Comedy. New York: Samuel French, Inc., 1982
- 4.107 "Our Father". Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.

"Hail Mary". Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.
- 4.108 "Andrews Sisters". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.109 "Drive In". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.110 "Gunsmoke". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.111 "Loretta Lynn". Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.
- 4.113 "Dolly Parton". Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.
- 4.115 "Sears". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.116 "Blue Grass". Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.117 Opryland. 14 March 2005. Castello Cities Internet Network, Inc. 1995-2005. <<http://www.nashville.com/>> .

- 4.118 Craft, Paul. Drop Kick Me Jesus Through the Goal Post of Life. Country Stars, 1999.
- 4.119 “Brenda Lee”. Def. New Catholic Encyclopedia. 2nd ed. Detroit: Washington, D.C.: Thomson/Gale; Catholic University of America, 2003.
- 4.123 Donnelly, John Patrick. Saint. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.124 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.125 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.126 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.127 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 4.129 “Dominican”. Def. World Book Millennium 2000 Encyclopedia. CD-ROM. 2000 Deluxe ed. California: IVIS Communications, Inc., 1999.
- 4.130 Catholic Online. 8 Feb. 2005. Catholic Press Association of the United States and Canada. 2004 <http://www.catholic.org/>
- 5.01 Nunsense at Sheridan Square Playhouse. Advertisement. Poster. 1986.
- 5.02 Nunsense at Boston Shakespeare Theatre. Advertisement. Poster 1986.
- 5.03 Nunsense at Douglas Fairbanks Theatre. Advertisement. Poster 1987.
- 5.04 Nunsense at Marines Memorial Theatre. Advertisement. Poster 1987.
- 5.05 Nunsense at Society Hill Playhouse. Advertisement. Poster 1987.
- 5.06 Nunsense at Footbridge Theatre. Advertisement. Poster 1987.
- 5.07 Nunsense at Fortune Theatre. Advertisement. Poster 1987.
- 5.08 Nunsense at Ford’s Theatre Society. Advertisement. Poster 1988.
- 5.09 Nunsense at Olympia Theatre. Advertisement. Poster 1988.
- 5.10 Nunsense 20th Anniversary All-Star Tour. 1987.

- 5.11 Nunsense National Tour. Advertisement. Poster 1998.
- 5.12 Nunsense International Publicity. Advertisement. Poster. No Date.
- 5.13 Nunsense at Douglas Fairbanks Theater. Playbill Cover. No Date.
- 5.14 Goggin, Dan Nunsense: A New Musical Comedy. New York: Samuel French, Inc. 1982.
- 5.15 Fetterman, Bob. Nunsense Set Design. Seaside Music Theater, Daytona Beach.
- 5.16 Aucoin, Steven. Nunsense: Vocal Selections. New Jersey: Warner Bros. Publications, Inc., 1988.
- 5.17 Newman, Adam. Nunsense: Vocal Selections. New Jersey: Warner Bros. Publications, Inc., 1988.
- 5.18 Newman, Adam. Nunsense: Vocal Selections. New Jersey: Warner Bros. Publications, Inc., 1988.
- 5.21 “Cherry Lane Theatre History.” Cherry Lane Theatre 13 Feb., 2005
Cherry Lane Theatre Company. <<http://www.cherrylanetheatre.com>>
- 5.22 “Cherry Lane Seating Chart.” Cherry Lane Theatre 13 Feb., 2005
Cherry Lane Theatre Company.
<<http://www.cherrylanetheatre.com>>
- 5.23 “Cherry Lane Theatre Floor Plan.” Cherry Lane Theatre 13 Feb., 2005
Cherry Lane Theatre Company.
<<http://www.cherrylanetheatre.com>>
- 5.24 “Cherry Lane Theatre Lighting Grid.” Cherry Lane Theatre 13 Feb., 2005
Cherry Lane Theatre Company.
<<http://www.cherrylanetheatre.com>>
- 5.25 “Production History of the Cherry Lane Theatre.”
- 5.35 Pacheco, Patrick. “Arts & Leisure.” New York Times 13 Jan. 1991.
Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.37 Botto, Louis. “Creating Nunsense.” no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.38 Chase, Chris. “For Goggin, ‘Nunsense’ success is habit-forming.” Daily

- News 1 Aug. 1990. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.39 Robertson, Nan. "Broadway." New York Times. 28 March 1986. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.40 Nemy, Enid. "Broadway." New York Times. 13 March 1987. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.41 Santora, Rev. Alexander. "Lows and highs hit in nun's stories." no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.415 Esau, Scott. "A Protestant's viewpoint." no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.42 Marcoux, J. Paul. "Get Thee To a Nunnery." The Pilot National Catholic News. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.43 Walsh, Sister Mary Ann. "'Nunsense' is No. 3 Off-Broadway Show." The Tablet Catholic News Service. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.44 Ewald, Tom. "'Nuns are people too' message of 'Nunsense'." National Catholic News Service. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.47 McDonnell, Claudia. "New York sisters have to stage roles in 'Nunsense'." Catholic New York. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.49 Curry, Jack. "'Nunsense' grows into a hit of the first order." USA Today. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.50 Christiansen, Richard "'Nunsense' played wholly for fun." Rev. of Nunsense by Dan Goggin. Forum Theatre, Chicago. Chicago Tribune 13 March 1987. no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.51 "'Nunsense' Benefit." no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.52 "L.A. Legit Dips; 'Nunsense' Surges." no date. Nunsense Press Book . New York: Nunsense/Nunstuff, Inc., 1991.
- 5.53 Lasser, Lynne. "What a real nun thinks." Los Angeles Herald Examiner.

- 8 March 1988. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.55 “Habit-forming anthem.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.56 “Phyllis Diller in ‘Nonsense’ engagement this summer in SF.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.57 Garfield, Ronni. “Nonsense Is Nunserious.” Travel Host. no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.58 “Culture Et Societe.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.59 “‘Nonsense’ Breaks The Box Office Down Under!” Hayden Attractions PTY LTD. Advertisement. no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.60 Finegan, John. “All-nuns revue reaches Dublin.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.61 “The Netherlands.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.62 “Quella suora e una showgirl.” Il Messaggero. no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.63 “Quando I Musical e solo un <NunSense> per suore scatenate.” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.64 “‘Nonsense begins fifth N.Y. year with \$1-mil profit.” Variety. 5-11 April 1989. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.65 Connor S.J., James A. “Where Are You Today, Sister Mary Peyton?” no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.66 Hirsley, Michael. “For nuns, life does imitate art.” Chicago Tribune. 28 Oct. 1988. no date. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.67 “Nuns in a Musical Frolic.” Life. 1956. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.
- 5.68 “Nuns went carnivore...” Life. 1986. Nonsense Press Book . New York: Nonsense/Nunstuff, Inc., 1991.

- 5.69 Nunsense Cast Album. DRG Records, Inc. Advertisement. No date.
- 5.60 "People." Time. 5 Sept. 1988. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.01 Holden, Stephen. "Musical Re-creates Old Broadway on Off-Broadway." Rev. of "Nunsense", by Dan Goggin. New York Times. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.02 "Off-Broadway Review: Nunsense." Rev. of "Nunsense", by Dan Goggin. Variety. 22 Jan. 1992. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.03 Kuchwara, Michael. "For 'Nunsense' a hit was in the card." Rev. of "Nunsense", by Dan Goggin. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.04 Schaeffer, Martin. "Nunsense." Rev. of "Nunsense", by Dan Goggin. Back Stage. 3 Jan. 1986. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.05 Ryweck, Charles. "Nunsense." Rev. of "Nunsense", by Dan Goggin. The Hollywood Reporter. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.06 Ledford, Larry S. "'Nunsense' could be named Comedy in a convent." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.07 Lombard, Mark. "'Nunsense' non-stop laughs." Rev. of "Nunsense", by Dan Goggin. Observer. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.08 Evett, Marianne. "Laughter at Hanna proves habit-forming." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.09 Arnold, Christine. "Grove's 'Nunsense' infectious good fun." Rev. of "Nunsense", by Dan Goggin. Miami Herald. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.10 DeVine, Lawrence. "Birmingham hosts a mad evening of sweet 'Nunsense'." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.11 Shine, James. "'Nunsense' has plenty of soul." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.

- 6.12 Whipp, Glenn. " 'Nunsense' works deft musical." Rev. of "Nunsense", by Dan Goggin. 11 May, 1991. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.13 Wiser, Christina. "Divine inspiration enlivens 'Nunsense'." Rev. of "Nunsense", by Dan Goggin. Philadelphia Inquirer. 2 April 1986. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.14 Dickey, Michele. "Shubert 'Nunsense' totally enjoyable and well worth a trip to New Haven." Rev. of "Nunsense", by Dan Goggin. Bulletin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.15 Grossberg, Michael. " 'Nunsense' is a delight." Rev. of "Nunsense", by Dan Goggin. Dispatch. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.16 "Perky b.o.; 'Nunsense' 228g;" Rev. of "Nunsense", by Dan Goggin. Variety. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.17 Urban, Andrew. "These nuns deserve a halo each." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- Colville, David. "Sisters strut their stuff." Rev. of "Nunsense", by Dan Goggin. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.18 Conlogue, Ray. "Jab at church enjoyable Nunsense." Rev. of "Nunsense", by Dan Goggin. Globe and Mail. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.19 "Nunsense." Rev. of "Nunsense", by Dan Goggin. Fortune. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.20 Blank, Ed. " 'Nunsense' a hit with Theater Tour." Rev. of "Nunsense", by Dan Goggin. Pittsburgh Press. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.21 Jones, Jimmie. "Nuns have tons of fun in San Francisco play." Rev. of "Nunsense", by Dan Goggin. Times-Herald. no date. Nunsense Press Book. New York: Nunsense/Nunstuff, Inc., 1991.
- 6.22 Kuchwara, Michael. " 'To Whom It May Concern' and 'Nunsense,' Two Musicals, Open Off-Broadway." Rev. of "Nunsense", by Dan Goggin. Associated Press. 16 Dec. 1985. New York: BC Cycle.

- 6.23 Mitgang, Herbert. “ ‘Nunsense,’ A Musical.” Rev of “Nunsense”, by Dan Goggin. New York Times. 15 Dec. 1985, section 1; part 2, page 99.

